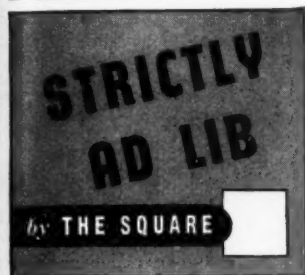


Duke Draws Sell-Out Crowd Who Sit On Hands

By DON C. HAYNES

Chicago—Duke Ellington's second *Down Beat* concert, held at the Civic Opera House here in two performances on Sunday, January 20, proved another unqualified success commercially, and—while open to controversy—almost as much a success musically.



Jess Stacy and Lee Wiley, after a rest in the pianist's home in Cape Girardeau, Missouri, will go to New York, organize a new band and break in around Boston. Lee, who owns half the band under a corporate set-up, definitely will continue as vocalist. . . . Arthur Michaud, who handles TD, is functioning as business manager for Jimmy Dorsey, too.

Coleman Hawkins is blowing again at the Spotlight on 52nd Street. . . . Jimmy Hughes has replaced Paul Chapman as male singer with JD. . . . Herbie Fields, who cut out from Lionel Hampton to rehearse his own band in Manhattan, is said to be set for a six months' location job there. . . . The Buddy Vaughn quintet, at the Plamor in Cheyenne for 33 weeks, will be held for four more.

Bill Black, former Ted Weems manager, in the merchant marine since 1942, got his discharge and took over the reins with Henry Busse, who opens at the Palace hotel in San Francisco on February 12. . . . Michael O'Shea took a test for a union card on drums and triangle, so he can conduct the Richard Himber band for kicks. . . . Bea Wain (Mrs. Andre Baruch) is buying baby clothes.

Major R. M. Crawford, who wrote the army air corps song, gets out of uniform this month. . . . "We've got the worst room and the best jazz band in the world," says Maxie Kaminsky, who opened a basement hall in Boston this month with Joe Bushkin as first guest star. Policy is jazz dances every week night, jazz concerts every Sunday, no passes, no sitting in and no liquor!

Carol Bruce is getting raves in the Helen Morgan role of the revived *Show Boat* in New York. . . . Frank Comstock, Les Brown arranger, and Sunny Ray, intermission pianist at the New Yorker hotel, are a romance item. . . . The Bob Eberlys presented their young son with a baby sister. . . . Mary Lou Williams has written the score for a new musical, *Jeb*, now in rehearsal.

BLUE NOTES

By ROD REED

Those lunar radar experiments probably will turn out to be merely a p.a. stunt for V. Monroe's disc, *Fishing for the Moon*.

Sinatra has bought a piece of a race track. Might say he's following in Crosby's hoof-steps.

Allen Roth's complaints when one of his sidemen hits a clinker are known as "The Gripes of Roth."

Icky Vicki thinks "combo" is a member of that comedy troupe—Groucho, Harpo and Combo.

Contrary to popular beliefs, you don't have to be a beautiful girl to sing with a band. Can do it just as well if you're a handsome boy.

(Modulate to Page 21)

The band leader grossed an amazing \$19,800 for the afternoon and evening performances. With capacity of the spacious Opera House at 3,600, close to 3,700 managed to jam into the place for each concert. About three thousand more were turned away. Duke's cut of the melon came to more than \$10,000—a figure a trifle over scale. This tremendous draw, coming immediately after his equally successful Carnegie Hall concert, where again an overflow crowd was in attendance, demonstrates the complete hold Duke Ellington has on popular music audiences.

Occasion of the concert was the presentation of *Down Beat* awards to the Ellington band, and to Johnny Hodges, Harry Carney and Lawrence Brown for victories in the ninth annual *Down Beat* musicians' poll. Ellington accepted his for his band's unusual feat of placing second in the swing division and third in sweet. Presentation was made during the 10:30 to 11 p.m. coast to coast broadcast over the ABC network.

Second Beat Concert

Concert was the second in a series sponsored by the editors (Modulate to Page 12)

Fran Wayne Out of Herd, Gozzo Joins

New York—Contrary to the report in the last issue of the *Beat*, Frances Wayne has left the Woody Herman band. At press time, no replacement had been announced. Miss Wayne, who has been with Herman two and a half years, expects to concentrate on recording (she records for Musicraft) and radio, following a few weeks' rest.

She will remain in the east for the present with her husband, trumpeter Neal Hefti, now with Joe Marsala. Marsala is due to open soon at the Copacabana for an indefinite run and then move to Ciro's in Hollywood. At that time, they expect to establish a home on the west coast.

The Blue Flames, vocal quartet, now heard on Herman's weekly broadcast, will join the band February 22, when it opens at the Michigan theater in Detroit, as a regular feature of the band.

Another new member of the band is Conrad Gozzo, replacing trumpeter Irving Lewis.

Tex Beneke To Do One Nighters

New York—Tex Beneke's Glenn Miller orchestra will do some one-nighters after a statement to the contrary, it was disclosed as the General Artists' Corp. submitted the band for two weeks of touring.

Thirty-five piece band will ask \$3000 nightly, with a 60 percent cut.

Nancy Reed Joins McIntyre Orchestra

New York—Nancy Reed, intermission pianist-vocalist at the Commodore hotel for several months, has joined Hal McIntyre as vocalist. Miss Reed, who is a Juilliard student and has had many offers from other bands, will be presented at theaters providing her own accompaniment at the piano.

McIntyre will close at the Commodore on February 20, and open at the Oriental theater in Chicago February 28, for two weeks with options.

DOWN BEAT

CHICAGO, FEBRUARY 11, 1946

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Camera Catches Ellington Concert Celebs



Chicago—The smiling lapped gentlemen in the top picture snapped backstage at the Opera house have reason to grin. They are the winners of *Down Beat* awards for victories in the ninth annual musicians' poll. (Left to right) Johnny Hodges, Duke Ellington, Harry Carney and Lawrence Brown. Center picture shows publisher Glenn Burrs with his wife and friends enjoying the Duke's concert. (Left to right) Barbara Falkner, Mr. Burrs, Tom Herrick (former advertising manager of the *Beat*), Mrs. Burrs, Ed Paro (present advertising manager), and Mrs. Herrick. In the bottom snap Mrs. Hodges congratulates her husband, Johnny, a winner.

Ginnie Powell James Chirp

Los Angeles—Ginnie Powell, formerly with Raeburn, Krupa and Barnet, is Harry James new thrush. Singer was to make her first appearance with band on opening at Meadowbrook Feb. 7.

James has signed a new drummer, Lou Fromm, to replace Ray Toland. No other changes in key spots were expected.

Meadowbrook Has Big Names

New York—The Meadowbrook in Cedar Grove, N. J., booked to July 1, will have Frankie Carle February 26, following the current Stan Kenton; Louis Prima, March 19; Charlie Spivak, April 2; Vaughn Monroe, April 23; Gene Krupa, May 18, Ray McKinley, June 11.



Red Rodney To Gene Krupa

New York—Red Rodney, 18-year old trumpeter, who has been gaining recognition for his work with Elliot Lawrence's band, has joined Gene Krupa on the west coast. Alex Fila, ex-BG ace, replaced.

Harry Moss On Own

New York—Harry Moss is no longer associated with Joe Glaser's office, having resigned recently to open his own office here. Moss had previously been with MCA.

Miller Vets On The Cover

Two veterans of the famous Glenn Miller band pose for the cover of this issue. Johnny Desmond sang with Miller's AAF band overseas, building a reputation which won him his own radio show (NBC's *Teentimers Club*) on his return. Tex Beneke played sax and sang with Miller's civilian band before the war, served in the navy himself and now conducts the new Glenn Miller orchestra, currently at the Capitol theater in New York.

Barry Gray's Nite Life Career Ends, But Quick!

By WILLIE WEED
Down Beat Omelette Editor

New York—Barry Gray, who tosses out insults with greater ease than *The Man Who Came to Dinner* and generally with the same devastating effect, now knows how the other half lives. The WOR all night platter-spinner probably realized

he was laying himself wide open to the heckle and back department when he signed on for a scheduled two weeks, with options, at the Greenwich Village Inn. Performer's take would have been \$750 per week, had he finished out—but, discretion being the etc., etc., etc., he bowed out after some ten performances.

He was on stage long enough, however, for some of those who had (in the parlance) been laying for him to lick their chops and open up with the heavy artillery. He was flayed unmercifully in the local prints, with the comment in the main hinting that his material was not only deeply aromatic but also from heavy hunger and too violently indigo. The reviews of his act, after the opening show, allowed as how he might not even be there "by the time you read this" but Gray struggled it out for four days or so before giving up the ghost.

No Love Lost

Especially unkind to the disc-jockey was Lee Mortimer, who writes a daily soporific for the Mirror. Mortimer, whose one claim to fame has been that he positively hates (hates, that is!) Frank Sinatra has apparently

taken on a new peeve in Gray. While the all-nighter's first club stand produced a product that would make a Leghorn turn green with envy, it hardly merited the vitriolic treatment Mortimer dished out.

The Morning After

Gray, unfazed and unmarked by his first face-to-facer, was back at the turntable at WOR saying things like "Here's a recording of *Symphony* by Marlene Dietrich—who made many tours for Camp Shows and was the most popular entertainer ever to go overseas. No wonder she was the most popular . . . she's the only girl who ever kissed every member of the American Expeditionary Forces . . . but she's really a nice girl . . . etc."

Play, Phil.

Ray McKinley Sets Lineup

New York—Ray McKinley, completing the roundup of personnel for his new band, took the outfit out of town temporarily to concentrate on job of building it into crack crew.

Revised personnel at departure listed Evelyn Stallings as girl chirp, with several other changes noted. Entire personnel at this writing follows:

Peanuts Hucko, tenor sax and clarinet; Charles Grant, tenor sax; Harry Wuest and Ray Beller, alto sax; Larry Molinelli, baritone sax; Charles Genduso, Jack Steele and Rusty Dedrick, trumpets; Charles Costello and Irving Dinkins, trumps; Whitey Woods, piano; Mundell Lowe, guitar; Ward Irwin, bass and Joe Gerace on skins. Teddy Norman was doing vocals, with Ed Sauter, arranger, furnishing what Ray calls "some startling new musical ideas."

Crosby Ends Radio Feud

Hollywood—Bing Crosby, his feud with his radio sponsor at least temporarily patched up, was ready to return to his Kraft Music Hall spot with broadcast of Feb. 7.

Settlement of differences came about with firm's consent to allow Bing to appear only 13 weeks of the year on the show.

Rumors had Crosby finishing with Kraft after his 13 weeks to go to the ABC net, where he would be allowed to transcribe his commercial broadcasts.

Barnet Holds Teen-Age Parties



Los Angeles—Opening up a case of Coca-Cola and a keg of milk Charlie Barnet throws a party for high school editors. Fran Warren, Charlie and Peanuts Holland are all smiles as the teen age ink men wait with breathless expectation, pencils in hand, for those words of wisdom on how to be a great band leader. (Below) Not to be outdone by his boss, Phil Barton sings for a very happy looking group of youngsters at San Diego teen-age party. Oooh, there's a young man up front who doesn't look too happy. That must be his sweetheart next to him who seems to be enjoying Phil's singing. Watch it Phil! The kid looks rugged!



Jubilee Stars Prepare To Record Show



Hollywood—The Benny Goodman Quintet, seen in top shot, prepare for the AFRS Jubilee recording. Looks like something good will come from BG's efforts. Lower left shows talent procurer, Sgt. Jimmy McHugh, Jr., chatting with Lena Horne, who has been a regular since the beginning and is still going strong.

And at the right we have a very irate looking Krupa who suddenly discovers Joey Preston, the nine year old sensational drummer, stealing most of the applause. Joey: "Who's the wise guy?" Krupa: "My name is Gene Krupa." Joey: "Never heard of you."

Armed Forces Radio Service Photos

Musicraft And Guild Merge In Disc Deal

Chicago—The disk biz popped another interesting development with the merging of the Guild label, including the complete assets of that firm valued at over a quarter of a million dollars, with Musicraft records. Merging marks a further development of the Musicraft label as one of the leading disk newcomers. The Guild sale was made to the Jefferson-Travers Corp., which a few months ago bought complete control of Musicraft. Indications were that J-T will operate both catalogs under the Musicraft label.

Musicraft made news recently when Artie Shaw signed with the firm. Other attractions, which include several jazz luminaries, are George Auld (his Guild records will be re-issued on Musicraft, a later release informs), the Phil Moore Four and Phil Brito.

Guild staff will remain intact, with the idea to fit it in as such into the Musicraft setup. Production figures are hoped to be around the million-a-month stage with an LA factory and a new east coast factory set to operate in March. Guild has a plant in Norwalk, Conn.

Hampton First For Aquarium

New York—Lionel Hampton inaugurates a name-band policy at the Aquarium on Broadway, starting March 4, for six weeks. Now going through a remodeling job, enlarging the band stand, the Aquarium expects to continue the policy with bands like Les Brown, Louis Armstrong and Ina Ray Hutton to follow Hampton, all of whom are Joe Glaser-handled outfits.

Hampton, now on a theater and one nighter tour, cut several sides for Decca before leaving New York, two with Bing Crosby, and will play the Apollo theater in Harlem February 21, before opening at the Aquarium.

Jack Archer To Morris Agency

New York—Jack Archer has signed with the William Morris Agency to replace Billy Shaw, one nighter booker who joined the Moe Gale agency first of the month. Archer, former road manager for bands such as Woody Herman and Jerry Wald, just a few months ago joined Frederick Brothers. This move was one of the first results of the recent WMA turnover which found Willard Alexander and Shaw leaving and Nat Kalchauer taking over reins of the band department.

Changes were probable in WMA's Chicago offices, with Bob Ehler due out of the navy for his old Chi one-nighter job. Walter Hyde, cocktail booker, was due in

Ray Anthony Chase Debut

St. Louis—Indicative of the big build-up MCA is readying for their newest name property, Ray Anthony and his band snare an impressive debut with a two-week booking into the Chase hotel, name band spot here, opening Feb. 15.

The former navy trumpet favorite brought his 19-piece band out of Cleveland, Ohio, where he assembled an impressive bunch of young musicians. Fred Benson, who handled Ray's navy activities, is master minding the current Anthony fortunes.

New York for a talk which intimates said would mean his resigning from the agency.

Doris Celluloid Junction Bound



New York—The candy-striped blouse beauty is Doris Day, who after becoming one of the country's outstanding vocalists with the Les Brown orchestra, recently announced her intention of leaving the Brown family for Celluloid Junction.

Two Titans Shake On 'No Strikes'



Chicago—Justin Miller of Los Angeles, left, president of the National Association of Broadcasters with president James C. Petrillo, after an "amiable" meeting between the two which aimed at avoiding strikes of all kinds. Acme Photo.

Set Cartoon Capers To Liszt, Chopin Licks

Hollywood—Latest trend in movie music is a heavy play on use of familiar samples of standard, or classical (as some still call it) music in scoring of animated cartoons. Idea is not new, as it was basis of Disney's *Fantasia* feature of a few

years ago, but what with recent heavy push along same line in scores for numerous regulation features, the cartoon comedy lots are literally "busting out all over" with music of sympho composers.

Current wave seems to have been touched off by the success of an animated short entitled *Poet and Peasant* produced by Walter Lantz and scored by Darrell Calker, in which the music was presented practically in its original form.

Chopin Short Ready

Lantz, satisfied that he has hit upon a successful formula, is going to do a series of shorts along the same line. First, already in production, will be *Chopin's Musical Moments*, for which Calker has prepared a score utilizing the *Polonaise*, *Fantasia Impromptu*, *Mazurka in B-Flat* and *Scherzo in D-Flat*.

MGM has jumped on the bandwagon in a big way by setting up a new unit, under the musical direction of Scott Bradley, who has already distinguished himself for devising interesting music for cartoon shorts.

Liszt in Production

Scott's first production also in technicolor, will be based on music of Liszt's *Second Hungarian Rhapsody*, which will be presented in its legitimate form but in a special adaptation by Scott arranged for two pianos with orchestra. The pianists will be Artie Schutt and John Crown.

Illustrative of the new approach in the scoring of the animated movies is Scott's method. A complete piano sound track for the picture will be recorded on temporary platters, which will be turned over to the animators as a guide in preparing the drawings. The idea is that the animation will grow directly out of the music itself.

Most Studios Active

Usually the scores for cartoon shorts are devised after the preliminary drawings and action have been laid out; thus the scorer is forced to keep within a rigid framework in working out his music.

A check with the shorts departments other main studios revealed that plans are under way to follow up with cartoon shorts carrying scores based on concert favorites, with music research workers digging into the world's stock of standard music for ideas that will supply adventures for such familiar characters as Bugs Bunny, Porky Pig, Jasper, Tom & Jerry and others.

—meg

Hollywood Echos To Lots Of Good Music

Hollywood—Names familiar to hip music followers, as well as plenty of music interesting to the same ears, is the current easy-to-take story of the Hollywood Blvd., Sunset Strip, et al niteries.

Ignoring, for the sake of the story only, the several big bands dishing out exceptional music in these parts, there are more than plenty of small jazz combos and soloists holding forth in the innumerable Hollywood hangouts.

Art Tatum and Errol Garner are both here—Art unexpectedly filling in for two weeks at the Trocadero, while Garner displays his marvelous pianistics at the Susie-Q, a spot which will continue the big-name jazz policy. Harry Gibson, who plays fine Bix-like piano when he feels like it, is carrying on with his antics at Billy Berg's.

The Red Mack band and vocalist Kay Starr, accompanied by pianist Bill Early, share the new Streets of Paris bill. Howard McGhee's jump outfit moved off to the Back Stage club in San Francisco.

The Vivian Garry Trio, expecting their local cards shortly, will be an outfit to catch. As is, as everyone knows, the King Cole Trio, now at the room named for them at the Trocadero.

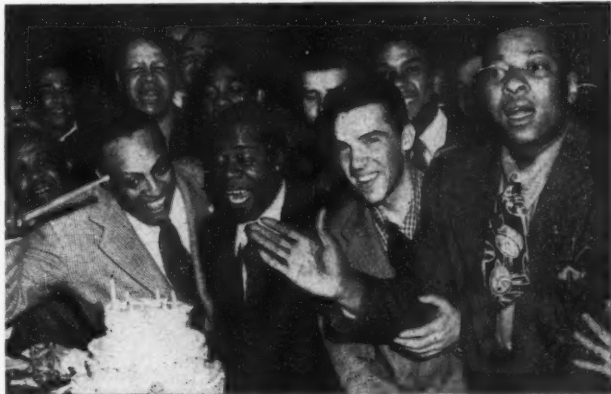
Barney Kessel, brilliant ex-Shaw guitarist, has built an impressive group for local work. And another ex-Shavian, trumpeter Ray Linn, has attracted comment with a combo working Monday nights at Billy Berg's spot. Present Linn group is about the same as his KMPC unit.

Also around, and worth bending an attentive ear to are the Milton DeLugg and Slim Gaillard groups at Billy Berg's; Red Nichols fine horn and combo at the Morocco; Wingy Manone at the Gay Inn; Lee Young's group at the Down Beat; Kid Ory's unit at the Jade and Matty Malneck at Slapsy Maxie's. And Joe Liggin, responsible for the *Honey-dripper* rage, has returned to town for a date at Shepp's Playhouse.

Dissolve Partnership

Hollywood—"Hollywood House of Music," record shop operated by Al Jarvis and Eleanor Roycroft, has been tagged for sale for the receiver. Jarvis and Miss Roycroft had agreed to dissolve their partnership without court trial of issues involved in their business split.

Cake Eaters Celebrate Tune



New York—Backstage at the Strand theater, Lionel Hampton threw a festive little party celebrating the anniversary of the tune *Flying Home*. Helping him to celebrate, and, incidentally, eat the cake, are (standing to Hampton's left) Louis Armstrong, Buddy Rich and Sid Catlett. In the background you may see Red Allen, J. C. Higginbotham and Don Redman.

Readers Keep Up With Times, Pick New Faves

We mentioned before that two of the most surprising upsets in the recent *Down Beat* poll occurred when Bill Harris won top place over J. C. Higginbotham in the trombone section of the all-star band, and when Buddy De Franco climbed

over the legendary Pee Wee Russell.

In other instances, Charlie Ventura and Flip Phillips topped the tenor saxes and Willie Smith took a place in the alto saxes, with

Pop's Airer Is But Impressive

Hollywood—Paul Whiteman, who brought his Philco airshow to town recently, has launched an impressive, heavy budget radio on the ABC net Monday (6:30 PST) evenings. Show, a musical fare drawing on old time hit tunes, is called *Forever Tops*, and features songstress Eugenie Baird.

Many of the hit tunes of the 20's—when "Pops" was at his heights with his popular band—will be brought back to life for the show. A powerful bid for top radio rating, the show was introduced as a sustainer with little trouble expected in interesting a big bankroller.

Regular male singer for the show was not set, as Guy Chenev, Paul Frey and Paul Neighbors all held guests spots prior to tagging one of them as the feature.

Charlie Shavers added to the trumpet section. Three new members in the rhythm section are drummer Dave Tough, bassist Chubby Jackson and guitarist Oscar Moore. New male vocalist is Stuart Foster.

But, whereas it did seem that Higginbotham and Russell were in an awful rut, (just like the voters) never to climb out (must get monotonous winning year after year) and no one was ever going to put them down, Bill Harris and Buddy De Franco did just that.

Steady Improvement

However, Harris and De Franco, like the rest of the new members in the all-star band except for one, have been making steady strides towards the top during the previous years of the contest. In 1942 and 1943, De Franco placed third and second respectively, and at the close of the two mentioned years, Harris placed twelfth and ninth.

Both are Philadelphians. Harris, unquestionably a great artist, has worked with Bob Chester, Benny Goodman, and before joining Woody Herman, fronted his own group. De Franco was once a member of the Johnny "Scat" Davis, Ted Fio Rito, Gene Krupa and Charlie Barnett bands before joining Tommy Dorsey about two years ago.

Inevitable, Though!

So, although Harris' and De Franco's winning over the perennials, J. C. Higginbotham and Pee Wee Russell, came as a surprise to most, it was inevitable, even if it did happen before 1954!

Next, attention is called to the new male band vocalist, Stuart Foster. His climb has not been gradual, steady, or by leaps and bounds, but practically overnight. Stuart has not even as much as placed in previous *Beat* polls, or, for that matter, in any other. So it would seem even more phenomenal that he should win, by a good margin, over others who have enjoyed a certain measure of popularity in past years. Among the band vocalists, no one is more deserving than he.

He's Tops Now

More amazed about the victory than his many new fans, he believes that "you are as big as the organization you are with," but perhaps an organization is as big as the people comprising it. He, however, bases his contention on the fact that nothing happened during his stay with other bands. Nevertheless, reading from top to bottom, he's tops now.

Stuart Foster is from Birmingham, N. Y. He sang with Ina Ray Hutton's band for four years and Guy Lombardo six months prior to joining Tommy Dorsey—about ten months ago.

—eve

DeLugg Rehearses Service-Formed Unit



Los Angeles—Milton DeLugg, the accordionist who attracted much attention in a small band headed for a time by Matty Malneck, rehearses what is believed to be the first service-formed music unit to move into a civilian engagement. The vet outfit is playing

at Billy Berg's hotspot on Hollywood Blvd. Sidemen are Abe Most, clarinet; Many Stevens, trumpet; Herman Saunders, piano; Tony Rizzi, guitar; Lou Paino, drums; Bob Hartley, bass.

Negro Musicians Hail Shaw To Gale

New York—Recent shakeup in William Morris office which saw Billy Shaw shift his activities to the Gale Office is being hailed with high glee by Negro musicians and bandleaders here. They saw in the switch the definite possibility of many new locations being opened to them as the result of Shaw's admittedly wide connections—the outgrowth of his many years in the band business.

Jubilant among race bandleaders and small combos stems from the fact that Gale easily ranks as the leading organization among those giving attention to Negro bands.

Shaw, generally accredited as the man responsible for the phenomenal success of Charlie Barnet and the rise of Billy Eckstine, joined Gale as exec VP after purchasing an interest in the firm, which is expanding. Distaff assistant Billie Miller continues as Shaw's aide in new Gale set-up.

Really With It



Chicago—Vivian Martin, the young Gay Claridge chirp, who sings nightly at the Chez Paree is as lovely as the locket about her throat. This is the first big break for the Windy City youngster who has been singing three years.

CHICAGO BAND BRIEFS

FLASH—Chicago will get a new ballroom—the old French Casino at Clark and Lawrence avenues on the north side—which will feature name swing bands. Spot will be named the Rainbow ballroom and is set to open on March 12 with Tommy Dorsey's band for the first week.

The south side's El Grotto, in which Earl Hines has part interest, and which has featured the Hines band for long (and interesting) periods, will continue to book top bands after the "Fatha" moves out in mid-March.

Evidently Hines has built up business in the club to such a degree that large bands will be worth the price. First unit set to follow Hines is the new Roy Eldridge band, with a March 15 opening already inked. Next crew will then be the much-discussed Gerald Wilson ork. Hines, or whoever is responsible for the bookings, came through with some smart work.

Another new south side spot, featuring exceptional colored talent, opened late last month. Club is the Stairway-to-the-Stars, as

it's called, and musical attractions are definitely on the strong side with Dallas Bartley's stimulating combo combining with the excellent ballad and blues singing of Joe Williams, the ex-Hampton star.

Eldridge goes into the Regal theater as a package deal with Dorothy Donegan, for one week on March 8—just preceding his El Grotto date. Theater has been using the best of sepien bands. Billy Eckstine, in particular, did a bang-up week there last month. Set for the week beginning Feb. 22 is Duke Ellington.

Hal McIntyre plays his first local date since early last year with an Oriental theater booking for two weeks with options, opening Feb. 28. Ina Ray Hutton's new band, which should prove interesting with a bookful of George Handy arrangements available, is currently on the Oriental boards. She opened Thursday (7th) for two weeks.

The Panther Room is still shopping for a band for their July calendar. Last reported was Vaughn Monroe having the inside track over Buddy Rich. It's still that way, though now Alvino Rey's exciting new band is also in the running.

Sonny Thompson, about whose large band last summer at the El Grotto much was written and little happened, is now doing a single at the Vanity Show Lounge, 3800 North Broadway. With Sonny's wonderful pianistics (and he's second to no other local pianist I can think of) and the fine trio that Billy Samuels

Berle Adams Named Mercury Talent Head

Chicago—Berle Adams, personal management agent who went big time with Louis Jordan and Skip Farrell, has been appointed head of Mercury record's talent selection division. He has just inked the Buddy Morrow and Vincent Lopez bands and thrushes Dinah Washington and Connie Haines.

Ex-Staffer To Cosmo

New York—Jo Ann Burton has become Herb Hendler's assistant with Cosmo records here. Jo Ann was formerly booker Sol Tepper's secretary, before that secretary in Down Beat's Chi office.

has there now, this spot is the place to go when searching for some relaxed but tasty jazz. Sonny is the type to make a much better go as a single than a big band leader.

Barrett Deems has the new trio at the Capitol, opposite the Tay Voe Sextet. Tay's outfit is on a fine kick of late, and deserves much better than the noisy Capitol. Unit should be a natural for a hotel spot. . . . Max Miller is still making changes in his trio, at Elmer's, with guitarist Jimmy Raney continuing on and settling down to some interesting single string. Max lost a good drummer when Kenny Smith left. . . . Ed Peniger is in as a single with the Sharps and Flats, just out of the navy, at the Bar o' Music on Howard st. . . . Henry Lishon formed a good outfit of 12-pieces for the new Frolics club. . . . But the Charles Victor outfit at the New Horizons room of the Hotel Continental is something else. Trudy Marsh, ex-Buddy Franklin chirp, is singing with Victor. . . . Chuck Foster, always a face at the Blackhawk, had his option taken up. He also signed with Mercury records. The Blackhawk, which is square otherwise, is the one spot in town where, it seems, the vocalists outdue themselves for lush gown creations. Jeane Shirley, with Harry Cool, had some eye-opening costumes. Now along comes the veddy lush and provocative Marilyn Paul, with some gowns that just aren't possible! And the way Miss Paul fills them out isn't to be written!

Eddie Wiggins still going on at the Brass Rail, with his six-piece outfit dishing out a brand of modern jazz that is only rarely heard, in these or any parts. Gang deserves an article to themselves, not just a mention here—which we'll do next issue. —don

A Request For Jack Jenney Discs

Chicago—Jack Jenney's records, collector's items during his lifetime, have become invaluable with the great trombonist's passing. In the interest of re-issuing Jenney masterpieces in album form, as well as filling a special request, perhaps some jazz fan will answer this request by John Jenney, father of Jack.

Mr. Jenney's letter follows:

It looks like I will have to ask your cooperation in trying to locate two of the recordings of Jack Jenney, which were cut on Vocalion. One is his recording of Stardust and the other is The World Is Waiting for the Sunrise. I am willing to pay for these two recordings, or will borrow them and run off copies and return them if necessary.

There is already interest shown and inquiries made as to a Memorial Album. He has cut enough sides for Vocalion to make up a very fine album. In 1934 Columbia cut ten sides under the Red Norvo name, in which every one featured Jack, so Columbia could make up possibly one of the most attractive albums, which the musicians would go for.

Any information at this time will be greatly appreciated in the assistance of locating these two records, or concerning the album idea.

John Jenney



C. E. McCORMICK, Trumpeter with "Dacita and Her Orchestra"

... Plays the First Post-War HOLTON Trumpet to be Delivered in America's Music Capital

Musicians, everywhere, appreciate the ease of blowing, flexibility, responsiveness and dynamic tone of HOLTON Instruments. Mr. C. E. McCormick, trumpeter with "Dacita and Her Orchestra" — widely known for society and exclusive club engagements — has played HOLTON Trumpets for a number of years. His is the privilege of receiving the first post-war HOLTON trumpet delivered in New York City.

The new HOLTONS are now on display at your dealers'. Inspect and order the instrument of your choice.

FRANK HOLTON & CO.
ELKHORN, WISCONSIN

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Notes BETWEEN THE Notes

By Mike Levin

Teddy Wilson vs. Art Tatum

I just got through saying that the sole function of a critic was to analyze what musicians are doing and what they are trying to do, and that both you and I should stop worrying about making comparisons! So this week comes a comparison!

However there is a real reason for it this time: Teddy Wilson and Art Tatum have many things in common with their styles—it isn't like that Xavier Cugat-Duke Ellington query over which I got mad last time. Also I think that comparing them shows up what is one of the most crucial conflicts in modern styling, about which I have very strong personal feelings. I am foisting them off on you, only because I think right now the water is muddy, and needs a little stirring to settle.

Put it this way: Tatum and Wilson both obviously fell into the *Grey* and *Mood* categories. We can skip the *Dance* phase, and they aren't concerned with the *Vocal*. Tatum probably has a faster technique of the two, a more complex grasp of harmony, more varied ideas. However Wilson, in my opinion, has better phrasing (that is, a more consequent grouping of the same sort of ideas), a more singing tone, a sense of restraint in which Tatum is lacking, in that he doesn't run mad with arpeggios and complicated riffs as Art sometimes does.

Now here is where I should shut up—that is as far as I think any critic has a right to go. I have stated as concisely as possible what I think the differences are. The final judgment should be up to you and none of my business. However this particular case shows a lot of things, so I stick my neck out.

Tatum is the master technician, often with new, forceful ideas. All that Teddy has to peddle against this is tone and an exquisite sense of taste and restraint. You may remember one rule of the three we laid down in an old column: throughout art, simplicity of expression has shown itself to be fundamental.

Oked, we must now make a choice: simplicity over complexity. Wilson's taste over Tatum's virtuosity. Both are wonderful to listen to, both have more real musical talent at their command than most of the musicians of the land, but I personally prefer Wilson, and want to make clear why I do.

These days there is a tremendous tendency to technique and virtuosity for their sake alone. Classical piano went through this phase with Liszt and finally came out of it. Virtuosity of Tatum's sort is a marvelous thing, but virtuosity, even at that level, is easier to duplicate than the sort of taste in choice of ideas, phrasing and dynamics that Wilson has. Tatum's style is tangible, something that a pianist with talent can approach with years of practice. Wilson's is something intensely personal, much harder to find, and to me, much more distinctive. I have heard several

Beat Winners Pack Them In

Los Angeles — *Down Beat's* Award Winners concert drew a completely sold-out house into the 2300 capacity Philharmonic auditorium of Jan. 28 as more than two thousand others were turned away.

Award winners of *Down Beat's* 1945 All-Star Band featured were Charlie Ventura, Willie Smith, Mel Powell and Nat Cole. Other musicians participating were Lester Young, making his first appearance since leaving the army, Dizzy Gillespie, Arnold Ross, Lee Young, Billy Hadnott, Howard McGhee, Charlie Parker, Al Killian and the Gene Krupa Trio. Session was staged by Norman Granz.

Award winners Benny Goodman and the Pled Pipers appeared for their trophy presentation, accomplished en masse during an intermission by Charlie Emge, *Beat's* coast scribe.

Musicians were divided into groups and appeared in two separate sets, with drummer Lee Young and bassist Billy Hadnott turning in excellent support all the way through.

Only performer who did not appear per schedule was Anita O'Day. Helen Humes replaced in the vocal spot.

Hollywood — James Crawford, longtime member of the Jimmie Lunceford band, was expected to be in the hide-pounding spot with Stan Kenton when the latter opened at New Jersey's Meadowbrook Feb. 5.

planists who sounded like Tatum to me at first, never one who sounded the least like Wilson.

I don't say that I am right, that Wilson is "better" than Tatum. But in this day of skin-smashing drum solos trumpet forensics, siren-screaming clarinet solos, I recommend to your attention a style that doesn't depend on any of these sensationalistics to command your attention, but relies solely on the appeal of simplicity and taste. Tatum is a tough contrast because he is so good at what he attempts. I think I have a much better case against an Artie Shaw—but him we will leave for next time. In the meanwhile, I suggest you listen to Teddy play Sweet Lorraine and learn how a piano can sing.

who dat

ODESSA COWAN

This is the true name of this charming band leader, who recently reorganized her orchestra and is playing currently on the stage of the Oriental Theater in Chicago. She was born in the Windy City and her mother, once a professional pianist, was billed as Marvel Ray. The daughter, originally a tap dancer, first headed an all-girl dance band but

more recently has conducted only all-male combos. She has a pretty sister who has made a name for herself as member of a poll-winning vocal group. You know this leader as:

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Liz Tilton Takes Krupa Vocals

Hollywood — Liz Tilton has taken over the vocal spot with Gene Krupa as Anita O'Day suddenly walked off the Palladium bandstand one night and did not return. Liz, sister of Martha, first attracted attention chirping for Jan Garber, at the Palladium a couple of years ago.

Carolyn Grey, who has been singing at the dance spot with D'Varga's intermission unit, took over for a few days. Anita had walked out just a half hour before a coast-to-coast broadcast, saying she was ill and couldn't continue.

Ted Nash Date

New York — Ted Nash, tenorman with Les Brown, fronted a group at a record date for Key-note here last month, which included Trigger Alpert, bass; Jeff Clarkson, piano; Joe Thomas, trumpet and J. C. Heard, drums. Maria Bryant did the vocals on *Pocket Full of Dreams* and *Sunnyside of the Street*. Other numbers cut were *Wick's Kicks*, an original, and *In My Dreams*.

Veddy Fresh



New York — Just back from a long USO tour looking and feeling fresh as a daisy, Joy Hodges went right to work on NBC's *Honeymoon in New York*, a five-day-a-week salute to those about to wed and stuff. The Joy gal has worked in musical comedy, films and sang with Glenn Miller's band.

At Town Hall Billie's Blues

New York — Billie Holiday, who may or may not have taught Frankie Boy to bend those notes (she was doing it a long time before he was) will make her debut as a concert soloist at Town Hall next Saturday (16). Affair, presented by Robert Snyder and Greer Johnson, is scheduled to get under way at 5:30 PM and the singer will be accompanied by such jazzmen as Joe Guy, trumpet; Tony Grimes, guitar; Joe Springer, piano, and John Simmons, bass.

Although Billie has sung on many concerts, she has never been starred on her own. In addition to most of the songs for which she is noted, Billie will sing a group of her own compositions to highlight the program. These numbers include the well known blues and the new *Don't Explain* she waxed for Decca.

Miami — Tony Pastor's band inaugurated a name band policy at the remodeled Flagler Gardens with a week's date on Feb. 3. Sonny Dunham follows until April 1. Bookings are being set by GAC's Art Weens.

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Pollack Takes Over Jewel Record Assets

Hollywood—Ben Pollack has taken over complete control of the Jewel Record Co. by purchasing interests of all others connected with the firm. Harry James, who had been rumored as having an interest in the firm, finally wound up on the outside as Pollack, who actually discovered James several years ago and brought the trumpet player out of Texas, took over all assets.

Jewel's artists currently include singers Kay Starr, Betty Bradley, Bob Graham and the Boyd Raeburn band.

Sidelights of the Jewel trading was that James might take over the backing of the floundering Raeburn band. Then, too, if his interests in the wax firm would have materialized he would have had an outlet to record the several jazz stars within his band, as well as affording tenorman Corky Corcoran with a recording setup for his contemplated new band.

James interest in the Raeburn band is still active, at least more

so than that of the William Morris Agency, which is supposedly booking the band. Different agreement could easily be reached if the band's deficit to the agency, in the neighborhood of \$40,000, would be cleared.

Benny Goodman Hires Vibe Star

Los Angeles—Latest addition to Benny Goodman band is Johnny White, young vibraharp player and arranger. White was introduced to Benny by Freddie Goodman, who has been talent-scouting for his brother here.

Other changes in Goodman line-up brought in Nate Kazebier to replace Conrad Gozzo, trumpet, who left to join Woody Herman; and Gish Gilbertson to replace Peanuts Hucko, tenor, who is joining Ray McKinley.

Platter Firm Launched

Los Angeles—Al Williams, local business man with fondness for hot music, is latest to launch his own platter label, waxing under name of Encore records. First discs were cut by combo headed by trumpet man Ray Linn and the new Page Cavanaugh trio.

There Goes Benny's Clary!



Culver City—At the Benny Goodman opening at the Meadowbrook, Jerry Colonna thought he would like to toot a bit on BG's famous instrument. With his mouth stretched wide Jerry looks as if he is about to swallow rather than just toot. BG doesn't look too concerned, Jerry's talents(?) don't scare him.

LOS ANGELES BAND BRIEFS

Moving from the Orpheum theater to the Casino Gardens, Charlie Barnet lost star trumpeter Al Killian somewhere enroute. Al, famous for his high-note work, will either form his own crew or join guitarist Barney Kessel's combo in Hollywood. . . Gerald Wilson, the ex-Luncheonford trumpet and arranging genius, who heads what many believe to be one of the most promising of new bands, is set for a stand at Earl Hines' El Grotto in Chicago. . . Valaida Snow and band coast theatouring currently.

Bobby Ramos has a new 18-piece outfit at the Trocadero, replacing Russ Morgan. Better news to hipsters is the King Cole Trio in the room named for them. . . Lawrence Welk took that Aragon date previously reported due for Freddie Nagel. . . Jewell Hopkins, singer with Don Carper, was slated to take the vocal spot with Bob Crosby's crew. Bob's at the Palladium.

Notings Today

Johnny Wittwer, New Orleans piano stylist, who subbed for Buster Wilson with Kid Ory band during Buster's recent illness, is currently the solo feature at the House of Lisle in Beverly Hills. . . Ray Bauduc understood to be dropping band plans to take hideshow with well known name outfit in order to establish himself as a top-rank four-beat man.

Carl Auer, one of the original Music City gang (he set up the record department) is back on the job at Sunset & Vine after 20 months army duty in England. He went in as a private, came out a captain. . . That Tempo Music Shop house organ is so good that if Ross Russell isn't careful he'll find himself in the publishing business instead of running a disc dispensary.

Floyd Balsley, who played sax in Texas and elsewhere as an early-day bandmate of Harry James, Jack Teagarden, Wingy Mannone, Peck Kelly, is now juggling notes for brother Clyde (Music Preparation Service) Balsley. . . Dave Hyltone, west coast manager of Harry James publishing interests, has set up new offices at 1537 Vine.

To Drop Cooley Charges In L. A.

Los Angeles—Spade Cooley, arrested sometime ago on charge that the wolf got the better of him while driving his girl singer home from a job, might not have to face court trial on the charges.

The coast's leading barnyard bandsman might have to face a grand jury, however, for the D.A.'s office is considering such. A Superior Judge ruled that the story the singer, Ruth Reece, gave was "inherently improbable." Gal claimed she had been forced to bite Cooley's ear and crawl under a nearby car to escape.

Jimmie Grier Pulls Through Emergency

Los Angeles—Jimmie Grier, Biltmore hotel maestro, was rushed from his job to the hospital Jan. 18 for an emergency operation for appendicitis that, doctors stated, barely saved his life. Another hour's delay would have proved fatal.

Billy Hamilton, saxman-vocalist, fronted the Grier crew and the leader was recovering rapidly.

Lew Pollack, Famous Melody Writer Is Dead

Los Angeles—Lew Pollack, composer of melodies to long list of songhits that included *Two Cigarettes in the Dark*, *Charmaine*, *Diane*, and several others, died here Jan. 18 at a local hospital. He was 52 years of age, left a former wife and two sons.

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By Charlie Emge

In *The Harvey Girls* MGM comes up with another technicolor opus of that archaic type in which musical numbers are inserted for no special reason into what otherwise might have been a fairly good "straight" screen drama. If we must have "musicals" the music should have sufficient value as such to warrant the attention.

The one song in the picture that even rates a mention, *The Atchison, Topeka and the Santa Fe*, was a good enough pop song but it has already been "dead" for months. And then Judy Garland, though she has grown into a truly capable actress, no longer appears as a singer as she did in her *Over the Rainbow* days.

Kenny Baker, making his first screen appearance since his release from military service, is, as always, a pleasing, unpretentious singer, but when you put a singer in a picture to sing one song that song should be of some consequence.

Maybe we're just crabby. After all they can't get a Kern, a Gershwin or even a Rodgers to write the music for all of the Hollywood filmicals.

Bandleader Not Too Bad

In *I Love a Bandleader* Columbia has turned out neat little "B" picture which is better than the general run of sustaining features, but the producers passed up the chance to capitalize on the musical side of the story.

The band which Phil Harris leads in the picture is strictly "side-line" working to a sound track carrying slick but undistinctive music. Nearest thing to some personalized music is supplied by an all-girl specialty group, "Ivy, Vern and Von with Mata Roy at the Piano." The girls did their own recording. Can't give the name of the vocal double who sang for Leslie Brooks.

Lot Lingo

Score of *Humoresque*, forthcoming Johnny Garfield-Joan Crawford starrer, will not be exclusively "classical," as originally planned. The modern popular field will be represented by such songs as *My Heart Stood Still*, *Someone to Watch Over Me*, *Embraceable You*.

Harry James and crew report to 20th Century-Fox around April 1 for next picture assignment. . . . The "Teen-Agers" ork from the Hoagy Carmichael airshow caught two movie shots recently, a spot in Republic's *One Exciting Week* and a feature role in Paramount musical featurette entitled *Double Rhythm*. . . . We spotted Artie Bernstein (bass) of the old Benny Goodman band recording at Universal. . . . The next big revival hit will be *Who's Sorry Now* (1922) on strength of heavy play it gets in Marx Brothers' forthcoming re-

Ted Vesely Recovers

Los Angeles—Ted Vesely, trombonist with the Claude Thornhill navy band, who was seriously injured in a jeep accident on New Caledonia, will be able to play again within six months, doctors believe.

Vesely, still under treatment, is suffering from partial paralysis on facial muscles and impaired vision. In the accident, the trombonist sustained a skull fracture and severe cuts and bruises.

Prior to naval service, Vesely was with Benny Goodman. For a time he was head of the music unit at the Farragut naval training station in Idaho.

Chirps For Al Pearce

Hollywood—Young Pat Bolton is the new chirp on the Al Pearce network show. Pat is the daughter of Lou Bolton, manager of the Boyd Raeburn ork.

Johnny Clark In Russell Movie



Hollywood—The "outlawed" Jane Russell and Louis Hayward are seen in the above dramatic shot in a movie featuring singer Johnny Clark, husband of our own Dian Manners.

lease, *A Night in Casa Blanca*. It has been waxed by Bing, Harry James and Eddie Heywood.

Max Steiner, who made such good use of *Together* as tear-

jerker theme in his score for *Since You Went Away* uses 'Til We Meet Again, World War I song, to same end in *Tomorrow Is Forever*, soon to be released.



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Hollywood—Betty Hutton is fightin' the Battle of the Bulge—she's reducing. . . Vincent Youmans, the *Without a Song* guy, is going to find himself without a wife—she's getting the divorce. . . When Betty Grable's daughter visited the set of 20th's *The Shocking Miss Pilgrim* and saw Betty and Dick Haymes in the midst of a romance-scene the chee-ild broke it up by screaming "That's NOT my daddy!"

Irene Dunne wants to do a stage musical—after fifteen years away from Broadway. . . Lauritz Melchior, who sings, will leave for Denmark in March to chirp for the American troops still over there. . . The boys are pantingly awaiting Lana Turner's return from Rio. They just know she'll bring back some new songs and dances. And even if she doesn't! Wot?

Gloria DeHaven is much improved. . . Tony Martin is keeping Rita Hayworth warm—for Vic Mature, sez the rumor. . . Kathryn Grayson, the Metro singer, is really serious about being an opera singer and is up on the scores of ten operas. . .

By the same token, Susanna Foster refuses any more movie roles—and is cramming on her opera scores.

Rudy Vallee and crew are opening at the Club Moderne in Long Beach. . . Russ Morgan will make a feature-etti at Universal. . . Alvino Rey, who's been attractin' the kids to Casino Gardens, is off on a gang of one-nighters. . . Just when everyone was saying Anita O'Day had found her proper niche with the Krupa band—she upped and quit.

Johnny Clark is being paged by Republic for the *Earl Carroll Sketchbook* pic. . . Curtis Mosby is opening the new Mosby Palladium on Central Ave., a fine joint which will accommodate 9,000 dancers and which has 23,000 square feet of floor space.

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Outside of a particularly fine Red Norvo Sextet coupling, on a 12-inch Keynote record with Teddy Wilson, Slam Stewart, Remo Palmieri, Aaron Sachs and Eddie Dell the musicians, the issue's supply of good music is off form. The Norvo sides, with Red playing some brilliant vibes, would be standouts in any month; will undoubtedly rank with the best when the year is over. Amazing is the Goodman-like clarinet of Aaron Sachs.

There are some good Dance sides—the new Duke Ellington pair of ballads, two particularly excellent ballads from the Herman Herd, and a new Goodman.

Two vocalists about which much has been written and very little actually heard debut on wax—Jack Leonard on Majestic and Johnny Desmond on Victor. Perhaps due to their tremendous buildups, both boys' attempts are not what might be expected. Sinatra, for certain, isn't losing sleep.

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Keeps Too Busy



Hollywood—Margaret Whitling, with her bookings now piled as high as the hair on her head, is one of the busiest musical gals in the biz. The lovely creature has been signed for the new CBS Continental Celebrity Club, is being considered for an important role in a forthcoming Broadway musical; and of course still keeps recording for Capitol.

Swing

RED NORVO SEXTET

I Surrender Dear
Seven Come Eleven
Keynote 1314

Recorded as long ago as July '44, these sides will stack up as among the best of small combo swing of 1946. All of the musicians involved—and with Wilson, Stewart, Palmieri, Sachs, Dell and Norvo, they're among the greatest names in contemporary hot music—make for results not only what might normally be expected, but far beyond. The mood and tone set, the spirit through-

out, particularly on *Man I Love*, is wonderful. Aaron Sachs, Teddy Wilson and Slam Stewart solo in the best of restrained taste and imagination, then Red takes over for two long choruses, at an upped tempo, that thoroughly illustrates his artistic superiority as a vibraphonist. In every manner and form Norvo is superb! Even Slam, in such an environment, bows his supple bass beautifully, and contributes powerful tone and beat to the rhythm. Sachs plays so much like his idol, Benny, at times that it's unbelievable. But the kid also has a mind of his own, as his phrasing illustrates. Wilson hasn't matched his work on either side for some time. *Seven Come Eleven* is the clever Goodman Sextet tune, that the immortal Charlie Christian wrote with Benny. It's an excellent jump number, with clever unison and solo parts supplied. Red takes the first chorus, with Remo (who isn't heard on *Man I Love*, but excellently here), Aaron on clarinet (with a chorus Benny couldn't cut), Teddy with more piano, and Slam on bass (though he falls into some obvious licks). Norvo's work and some unison passages take it out in great spirit. Here's modern swing, on its highest and tastiest level, spirited and inventive!

CHUBBY JACKSON SEXTET

Bass Face
Don't Get Too Wild, Child
Queen 4103

Not off form, just not as exciting or inventive as some of the recent small Herd combo sides. Neil Hefti's trumpet and Billy Bauer's guitar, not heard too often on wax, are well spotted. Besides them, and Chubby, there's Ralph Burns on piano; Dave Tough, drums; and Joe Phillips, tenor. Stuff is well arranged unison riff and solo combo swing.

Boys Play Good



New York—Lenny Lewis is the boy who fronts that unusual orchestra consisting of nine colored and nine white musicians, all of whom have previously played with big-name outfits. The band is currently playing in Buffalo and is headed for Savoy ballroom date here soon. Lenny says, "My boys play good don't they?"

BOBBY SHERWOOD

Cotton Tail
Snap Your Fingers
Capitol 231

The Sherwood band, long silent outside of their two sides in the Capitol "Swing" album, sounds good on both sides, the first a fast jump interpretation of Ellington's original, the second an ordinary ballad featuring the leader's trumpet (nice if not exciting) and vocalizing (also the same). *Cotton Tail* soloists, the label obligingly states, are: Sherwood, trumpet; Hollis Sulser, piano; Joe McAnarey, clarinet; and Herbie Haymer, tenor sax. Though not great, this is a good

band, and more should be heard from it.

ARTIE SHAW GRAMERCY FIVE

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Mysterioso
Victor 20-1800

The intimate, closely-woven patterns of the Shaw Five, expert and sophisticated swing, create good mood and tonal colors as well as listening interest. Shaw's clarinet and Barney Kessel's guitar are featured, with Dodo Marmaroso on piano. Excellent bass and someone's muted trumpet are heard to good advantage. These are first two of several Shaw originals that Victor has promised to release at intervals. Numbers were written by Shaw and John Carleton.

ERSKINE HAWKINS

Let's Have Fun Tonight
Good Dip

I Guess I'll Have To Get Along Without You
Holiday For Swing
Victor 20-1777 and 1794

Two interesting sides, *Holiday For Swing* rather different than expected from the Hawkins crew. Band isn't clean, yet there's power and enthusiasm. *Swing* was written by Sam Lowe, *Good Dip* by Bobby Smith. Other sides are uninteresting. Hawkins solos nicely on all sides.

PHIL MOORE FOUR

I Loves You, Porgy
Symphony
Musicraft 15048

Phil amply showcases his piano on the haunting *Porgy and Bess* melody; his "locked hand" full-chord style is suitable to the melodic content on this type tune. This is the style piano that has become popular of late, with this as one of the few good examples of wax. Chuck Wayne solos on guitar, with some Gillespie-inspired chord progressions. Side is nice mood, though the re-

(Modulate to Page 19)



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Vaughn Blends With Nortons



New York—At an RCA Victor recording session Vaughn Monroe blends his baritone with the dulcet harmonies of the Norton sisters. The tunes waxed were *You May Not Love Me* and *Just My Luck* from the show, *Nellie Bly*. Vaughn and his men are at present pleasing the customers at the Commodore Hotel.



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Jazz Live by Jax

Milt Gabler and Gene Williams at Decca deserve a big hand for the most active and extensive re-issue project in the history of hot jazz, their Brunswick Collectors' Series. While two of the first twenty-one Brunswick albums haven't been announced yet, most of the available sets contain nothing but the choicest items.

There's Ellingtonia 1000 and 1011, Chicago Jazz 1007 and Harlem Jazz 1009, Red Nichols 1001 and Cab Calloway 1004, Tesch 1017 and Pinetop 1002, Boogie Woogie Piano 1005 and Barrel House Piano 1006.

Most important of all, however, are the five sets by New Orleans jazzmen. Three of these I've already reviewed: Jelly-Roll Morton, King of the Piano, 1018; Riverboat Jazz, New Orleans to Chicago, 1010; Jimmie Noone, Dean of Modern Hot Clarinetists, 1006. Now I'll discuss the other two: Johnny Dodds, King of New Orleans Clarinets, 1020; Louis Armstrong, King of the Trumpet, 1016.

The Dodds set presents eight of the rarest sides in the whole field of hot collecting: Brunswick 80073, *Weary Blues* and *New Orleans Stomp* by Black Bottom Stompers, originally Vocalion 15632; Brunswick 80074, *After You've Gone* and *Come On And Stomp Stomp* by Black Bottom Stompers, originally Vocalion 1148; Brunswick 80075, *Joe Turner Blues* and *When Rastus Plays His Old Kazoo* by Black Bottom Stompers, originally Brunswick 3997; Brunswick 80076, *Piggly Wiggly* and *Forty And Tight* by Beale Street Washboard Band, originally Vocalion 1403.

The Armstrong album offers eight sides as rare as those by Dodds: Brunswick 80059, *Melancholy* and *Wild Man Blues* by Black Bottom Stompers, originally Brunswick 3567; Brunswick 80060, *Georgia Bo Bo* and *Drop that Sack by Lil's Hot Shots*, originally Vocalion 1037; Brunswick 80061, *Static Strut* and *Stomp Off Let's Go* by Erskine Tate's Orchestra, originally Vocalion 1027; Brunswick 80062, *Terrible Blues* and *Santa Claus Blues* by Red Onion Jazz Babies, originally Gennett 5607.

Nearly a score of famous jazz soloists perform on one or more

of these sixteen sides: trumpet-ers Louis Armstrong, George Mitchell, Herb Morand, and Ruben Reeves; trombonists Kid Ory and Gerald Reeves; clarinetists Johnny Dodds and Buster Bailey; saxophonist Stomp Evans; pianists Earl Hines, Lil Armstrong, Teddy Weatherford, Charlie Alexander, and Frank Melrose; banjoists Johnny St. Cyr and Buddy Christian; drummers Baby Dodds and Jimmy Bertrand.

The presence of two under-rated New Orleans musicians Morand and Evans, of two equally deserving Chicago men Melrose and Weatherford, is enough in itself to label both these albums interesting listening. What really makes them so great, however, is the playing of Hines and Dodds and Armstrong.

Typical of these sixteen numbers is *Wild Man Blues* by Johnny Dodds' Black Bottom Stompers in the Louis Armstrong set, from a solo viewpoint the best jazz record ever made! On this one Johnny and Louis and Earl, supported by Kid Ory, Johnny St. Cyr, and Baby Dodds, set a standard that never has been met. Armstrong's trumpet and Dodds' clarinet successively carry the burden throughout, two beautiful long solos unmatched before or since for true blues quality and inspired improvisation. Recorded in 1927, this remains still today the finest inter-

pretation of *Wild Man Blues*.

Dodds also made versions for both its composers in 1927, with Louis Armstrong's *Hot Seven* on Okeh 8474, with Jelly-Roll Morton's *Red Hot Peppers* on Bluebird 10256, but Johnny's own is easily the best of the three. He recorded it again in 1938, Decca 2111, but Shavers' trumpet was no equal to George Mitchell's with Morton to say nothing of Armstrong. In 1940 Sidney Bechet, using Sidney DeParis on trumpet, made *Wild Man Blues* for Victor 26640. It's a great recording too, but still no match for the one now reissued by Brunswick!

BEST TUNES of ALL by Jax

Bluin' The Blues

Composed by pianist Harry Ragas of the Original Dixieland Jazz Band, who died twenty-seven years ago at the peak of his fame, this number is a perfect vehicle for hot trombone and an

ideal tune for a study of the famous New Orleans tailgate style. The two pioneers of Dixieland slide-horn have both recorded *Bluin'* twice, Edwards' versions coming almost twenty years apart and those by Brunis nearly six. Eddie cut his first with the O. D. J. B. on Victor 18483 and his second with the reassembled Original Dixieland Five on Victor 25525, while Georg waxed it with the revamped New Orleans Rhythm Kings on Decca 464 and then with Muggsy Spanier on Bluebird 10719. All four are great hot discs!

1945 Poll Winners Beat It Out Together On These

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SUPERVISED BY STEVE SMITH

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Some Still Believe In Future Of Jazz

By MALCOLM E. HOLT, RDM2/c, USNR

Intermittently, during my two years of sea duty, I sat back in my compartment aboard ship and tried to absorb the opinions of critics of *Down Beat* and other trade publications in order that I might have a clear cut, concise picture of the jazz world when I returned to the states. For two years I sought relaxation from the strain of battle and sleepless nights in the only expressive outlet I understood—jazz. My clarinet aided me immensely. The records I brought along punctuated the peace I sought and filled my dull moments with happiness.

Hodges' *Day Dreams*, Berigan's *Can't Get Started* and Muggsy's *Relaxin' At The Touro* gave me new confidence and helped pull me through. But all the while I kept reading that "Jazz is dead," "It doesn't have the vitality and spontaneity it should have," "Radio and records and movies have aborted an American art form."

And I began to wonder, What had happened that the art I thought was progressing at the time of my induction would suddenly have its progress retarded?

Now that I am back in the States and have travelled from coast to coast four times in the past six months I cease to mourn jazz and begin to feel sorry for those poor unfortunates who evidently are not capable of appreciating an era that is so productive that it is running ahead of itself.

I reached my home town of Baltimore to find that the Lyric, bastion of classical sessions, had bowed to the extent that a jazz concert was being featured there by Les Brown. This, at the time, did not seem to me to be indicative of a down beat for a funeral dirge for jazz. I caught the great Jack Teagarden on a date at Keith's Roof.

Tea was fronting a mediocre band yet his horn was worth the price of admission and a capacity crowd seemed to understand it. I thrilled at his rendition of *Stardust* and the subtle phrasing he used for the little played but lovely verse. And I noticed that when Mr. T. started to take off the dancing stopped and the listening began. Was this a sign that jazz is dead?

When I returned to my ship in Los Angeles I thought that I would investigate the local situation and see what was happening on the west coast that might give someone the impression that *Tesch*, *Bix*, *Tram* and *Lang* were just another sad that had completely been forgotten.

At the canteen, on Main street, I found a combination boasting an alto, trumpet, guitar, piano and drums. But the trumpet of Johnny Vincent wasn't commercial. For ten solid minutes he played *Body And Soul* and he played his heart out. And I was so impressed that I came back for more the next night. The feature of the evening was a fifteen minute rendition of the Duke's plaintive *I Got It Bad And That Ain't Good*. It carried a vocal too, by the drummer. There weren't any words used, and they would have been entirely superfluous, for the drummer was Leo "Scat" Watson. That night he was high and he was right. Hearing it was important but I felt it too and that made it right and good and important. And once again I began to think that the critics were wrong. This was living music, music with a purpose.

At the Palladium I found the new Gene Krupa group. I soon became quite aware of the presence of Charlie Ventura and I soon reached the decision that, in spite of his obvious commercialism at times, this was no ordinary tenor man. This guy was also right. In fact he was great, in the strictest sense of the word. I've never expected much in the way of jazz from the big bands. Krupa gave me a pleasant surprise. His ballads were arranged beyond the fourth grade stuff used by the Barron's and Kaye's and you had a feeling that there was even a purpose of some sort in them. It was a nice feeling. The trio provided kicks galore. Teddy Napoleon's Stacy-

Teddy & Sax



Chicago—In answer to fans who wanted to see what the new mid-west sax sensation looked like, the *Beat* presents none other than Teddy Phillips! Band is due for an eastern buildup soon.

Here 'Tis & Hot



Shikoku, Japan — Lawrence "88" Keyes, Gotham boogie artist, gave it to the boys of the 24th Infantry, but hot. Lawrence was featured on the USO show *Lucky Seren* which has just completed a six month tour of the South Pacific.

CHORDS AND DISCORDS

Panassie Correction

Paris, France.

To the Editors: Received your copy of Dec. 15 *Down Beat*, in which my article on Hugues Panassie appeared.

In general, the condensed version printed retained the main points of my story in good relation to their importance to American readers. But the paragraph regarding Panassie's hinted "semi-collaboration" gives, I believe, a wrong slant. I give *Down Beat* full credit for its wording. . . In fact, there has been some discussion as to whether or not he was guilty of at least semi-collaboration with the Germans. Which does leave plenty of room for doubt.

However, collaboration with the Germans is one of the most

like piano that night was in perfect taste and Krupa was playing rhythm. You didn't hear him as much as you usually did. You had a tendency to feel him. And that's the way it should be.

At the Morocco on Vine street I heard Bix, Bobby Hockett and a bit of Berigan all rolled into the horn of a guy named Red Nichols. And being particularly partial to the reeds I noticed some fine improvisation, a great rhythmic attack and melodic ideas that fitted my scheme of things coming from the embouchure of Heinie Beau. And again I thought: the stuff is alive. The critics were and are nuts.

Big Band Jazz

Exploring big band jazz again I tasted the music of Stan Kenton at (Modulate to Page 16)



"What d'ya mean it ain't front page stuff? I tell ya I found a congressman who favors Petrillo!"

serious charges that can be leveled against a person in France, and I do not believe it is the province of Americans to suggest it when the French, who were, after all, here at that time, have made no moves in that direction. And there has been no suggestion coming from France that Panassie is suspected by his countrymen of any such activities. Further, he was active in the resistance movement.

It should be pointed out that his radio broadcasts were made from southern France, before the German army occupied Vichy, and when the Germans marched into "unoccupied France," his broadcasts abruptly ceased.

If my version of the story seemed to suggest to your rewrite man that such was the case, I wish to apologize to Panassie and to your staff, as my object in all this is only to be fair to all concerned, especially Panassie.

Gordon T. Darrah.

A Voice Cries Out

Kearney, Nebr.

To the Editors:

When are some of these up and coming bands going to start giving credit to Raymond Scott for what they are copying? Or maybe I have the wrong conception of hep music? A lot of credit is due Scott for starting this new fine style of music six or seven years ago. Why are new bands getting all the credit for something Scott tried to put over to the public then?

Congratulations on the strictly fine editorial of January 1 issue. Keep up the good work. Cpl. Harold "Red" Rowe

Classics Flavor Jazz

Spring Hill, Ala.

To the Editors:

I have just read a recent issue of *Down Beat* which contains a letter from Mr. Richard G. Harrison, of Memphis, in which he says that jazz is doomed if the blending of the classics and jazz continues. Mr. Harrison does not make himself clear. If he is referring to such practices as putting words to the music of Chopin and other classical composers, I agree with him that it does music in general no good. But such tricks of popular song writers have nothing to do with jazz.

If Mr. Harrison is referring to the modern arrangers like Eddie Sauter, Duke Ellington and Billy Strayhorn who often use classical themes in their works, then I think Mr. Harrison has the wrong idea entirely. It is true

RAGTIME MARCHES ON

NEW NUMBERS

EBERLY—A daughter to Mr. and Mrs. Bob Eberly, recently, in New York. Father is singer.

SHEAFFER—A daughter to Mr. and Mrs. Sam Sheaffer, Jan. 12, in Pittsburgh. Father plays trumpet with Al Maricao.

RAYE—A son to Mr. and Mrs. Don Raye, Jan. 18, in Los Angeles. Father is a songwriter.

LOCHER—A son to Mr. and Mrs. Kline Locher, Dec. 29 in Cincinnati. Father is ex-lead trumpet man with Teddy Powell and Raeburn bands, mother is Barbara Moffett, ex-Gray Gordon and Raeburn singer.

TIED NOTES

SMITH-WIETING—Freddie Smith, alto saxist with Cee Davidson at Rio Cabana, Chicago, to June Wieting, Jan. 27, in New York.

JOYCE-MILLER—Sgt. Bob Joyce, former Clyde Lucas and Bob Strong saxist, to Mary Jane Miller, dancer, Jan. 11 at Ft. Benning, Ga.

CLARIDGE-WEBBER—Gay Claridge, band leader at Chicago's Ches Parrot, to June Webber of Kansas City, Jan. 15 in Chicago.

FINAL BAR

VON TILZER—Harry Von Tilzer, 73, songwriter and music publisher, Jan. 10, in New York.

POLLACK—Lew Pollack, 50, composer, Jan. 18, in Hollywood, Cal.

GREY—Bill Grey, 33, arranger, last with Jerry Wald, Jan. 26.

that Sauter has used themes that reflect his admiration of the work of Debussy, and Ellington's arrangements sometimes taste of Ravel, but they certainly do not boldly use the direct music. These arrangers use the classics only to "flavor" their work as a good chef uses seasoning.

These practices by the very best arrangers in American jazz do not tend to destroy jazz, but to broaden it, to increase the mood and feeling. These men are not leading jazz astray, but are leading the way to newer and broader fields.

If, as Mr. Harrison suggests, jazz is left to such ancients as Kid Ory and the like, jazz will indeed die a premature death. No art can live in the past; there must always be improvement. The jazz giants of yesteryear that Mr. Harrison mentioned were great in their time, but they are playing primitive music in a modern era. They are playing according to the limited ideas of the 1920s. If painters refused to improve on the first drawings of the cavemen, imagine where modern art would be. The same idea applies in music. These men should wake up. This is 1946. Jack Heaney

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

In case any of you plate hookers come across a Gennett record by Jack Davis and His Kentuckians the personnel is as follows: Pete Daily—trumpet, Max Miller—guitar and bells, Ted Hatfield—piano, Fred Christy—drums, Doran Davidson—tenor sax, Howard Casey—trumpet, and Jack Davis—leader and alto saxophone. This band played the Iris ballroom in Benton Harbor, Michigan back in 1930. The leader Davis recently told the *Hot Box* that they made six sides for Gennett in Richmond, Indiana during 1930. Only two tunes were recalled, *Sick-O-Licks* and *Bal-cony in Spain*.

The trumpet player on the above date, Pete Daily, has recently recorded a *Windy City Jazz Reunion* session on the west coast. The side—*Sugarfoot Strut, Red Light Rag, Skeleton Jangle and Roundhouse Rag* will be released in February on the Sunset label. The personnel includes names well known around the Lake Michigan wind tunnel. There was Bud Wilson (trombone), Sleepy Kaplan (drums), Joe Rush-ton (bass sax), Rosey McHargue (clarinet) and Country Washburne (tuba).

MISCELLANY: The outstanding jazz band around the St. Louis area according to Dr. B. D. Simms is the Chuck Finney outfit. Finney is leader of a fly Negro band and himself a composer of note. He can play dance music for one hour using his own compositions exclusively. The unit recently made some tests for Decca using their own original arrangements of Finney's compositions *Chick's Boogie, I Want A Man Like That, Look Here Baby What You've Done To Me* and *Need You More and More*.

Recent waxings: By John Schenck—*Nobody's Sweetheart*, Indiana, Sister Kate and *Someday Sweetheart* by a trio consisting of Bud Jacobson—clarinet and tenor sax.

Mel Grant—piano and Jack Goss—guitar.

By John Steiner—*Confessin', Exactly Like You and I Talk About the Weather* by Bert Patrick Quartet including Bert Patrick, alto; Jack Goss, guitar; Red Norvo, piano; Josh Billings, suit case, and Jim Hall, drums.

WOJG Bob Sales writes from Germany that six sides cut in Paris by Ray McKinley, Mel Powell, Bernie Privin, Trigger Alpert, Peanuts Hucko, and Django Reinhardt have been issued.

An interesting record is the *Graveyard Johnson and Gang Suptone 9431 Maxwell Street Stomp (Miller) and Original Stomp (Smith)*.

Jack Palmer, composer of *Everybody Loves My Baby*, said that the well known Bee Palmer recorded his tune on Columbia.

Oldtimers say that the great New Orleans trombonist Roy Palmer used to use a cuspidor for a mute.

Gene Tate of Indianapolis has an

Raeburn To Add Sepia Side Men

Los Angeles—Boyd Raeburn, playing one-niters in this territory pending settlement of contractual differences with Wm. Morris Agency, is building a new band which, he says, will contain at least two Negro musicians.

Lucky Thompson, tenor man formerly with Count Basie and recently with Dizzy Gillespie at Billy Berg's, planned to join Raeburn in early part of February.

interesting Gennett by the Richard Hitter Band. Tunes are *Hot Aire* and *Stomp Off, Let's Go*. Record number is Gennett 3149.

Bob Thiele of Signature records has on Argentine Odeon the Joe Marsala and Orchestra recording for Decca of *Walkin' The Dog and Lazy Daddy*. It is a rare item and included the playing of Max Kaminsky—trp., Joe Marsala—clarinet and alto, George

Brunis—trb., Dick Cary—piano, Zutty Singleton—drums. Eddie Condon—guitar and an unknown bass.

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Dorothy Vincent, 18 Jeanette Ave., Belmont, Mass. Collects Fred Lowery whistling records.

Al Donahue Back To Sweet Music

New York—Al Donahue's orchestra, out of this area continuously since it left Frank Dailey's Terrace Room in the fall of '43 (crew played theaters, locations, one nighters, etc., for two years straight on the west coast) changed the style of his band prior to scheduled opening at Horace Heidt's Trianon (Feb. 12).

Band, now styled along lines of crew Donahue had at Rainbow Room here several years ago, has 5 saxes, 4 brass, 4 violins, 3 rhythm and a girl singer. Donahue believes trend is toward sweet music, and with MCA agreeing, figures he can have a well arranged musical band with a definite dance beat and still stay away from mickey or society.



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Hodes Crew Replaces Bunk's Busted-Up Ork

New York—Art Hodes has brought a mixed band into the Stuyvesant Casino, replacing the Bunk Johnson band which broke up because of dissension and left Jan. 12. Opening night saw a fair crowd sprinkled with jazz critics and long-time Hodes' fans and musicians.

Cause of the Johnson band breakup seemed to center around the personality of the leader, with whom most of the younger musicians (Johnson is 67, the others in their 40's) couldn't continue in harmony. After much verbal dissension, members decided to drift back to their original haunts and pre-Casino occupations. One of the boys hoped to get his old chair back in his barber shop in New Orleans, while others intimated that their interest in their music might not have been as keen as most of their followers.

Gene Williams and Bill Russell, who booked the spot as a showcase for the Johnson band, and who did an exceptional job, are not associated with the Hodes venture. They might back Bunk's trumpet with several New Or-

leans musicians of Bunk's own age, idea being to create as authentic an atmosphere of original New Orleans jazz as is possible today.

The Hodes band consists of Kaiser Marshall, drums; Pops Foster, bass; Albert Nicholas, clarinet; Harry Goodwin, trumpet; George Lugg, trombone; and Hodes pianist. Hodes and Lugg are the only ofays in the outfit. Guest star for opening night, Big Bill Broonzy, failed to show and Cow Cow Davenport subbed.

Orrin Tucker Joins Musicraft Roster

New York—Orrin Tucker, who opened at the Strand theater on Jan. 25, has joined the growing roster of Musicraft recording artists.

On Her Way



New York—Lush and languorous, in fact all the descriptive adjectives available, still wouldn't quite fill the bill of describing Winnie Christie. She's on her way to big things, we're told. Joe Glaser, a keen judge of talent, has her under his wing, and is readying her for a buildup. The winsome Winnie might well become another Lena Horne—whom she does not look unlike, incidentally.

Duke Draws Huge Crowd To Chi Concert

(Jumped from Page One)

of *Down Beat*, the first being the previous Ellington Civic Opera House concert last March 25. Despite several local appearances since the March concert, two performances this time were still not sufficient to accommodate the legend of Ellington fans.

New Stars Steal Show

Comparative newcomers stole the show from the older Ellington stars. It was clarinetist Jimmy Hamilton, trumpeters William "Cat" Anderson and Taft Jordan and bassists Al Lucas and Oscar Pettiford who were the instrumental stimulants, while Vocalist Al Hibbler received a tremendous audience reception. The band as a group, displaying a brilliant trumpet section and unusual power and cleanliness, was exciting, and part of Duke's composition—the *Blue* suite, parts of his new *Tonal Group*, particularly the *Fugue*—were exceptional, the concert still fell

Co-Stars

New York—Satchmo' and the Duke, after all this time, finally got together! Occasion was an all-star recording bash held at the Victor studios here. Don Byas, Jimmy Hamilton, Johnny Hodges, Chubby Jackson, Red Norvo, Remo Palmieri, Charlie Shavers and Billy Strayhorn also took part in the proceedings, which will be released for the public on two twelve-inch Victor records.

a trifle short of being the usual consistently brilliant Ellington.

Something Missing

To some, as to this listener, it seemed almost as though Ellington had gone a shade stale, that the star instrumentalists were too obvious of their greatness, and a bit tired of it all—thereby failing to create the usual warmth and beauty of Ellington's music of previous concerts. But there was no denying that this Ellington band was one of the cleanest and most precise musical organizations ever assembled under the Ellington direction.

High point musically was Jimmy Hamilton's clarinet work on *Air Conditioned Jungle*. This young musician's tremendous advancement since coming under the Ellington influence places him alongside if not beyond other stars of the band. Probably no other except Benny Goodman plays as interesting or thrilling a clarinet as does this Hamilton.

Revives Mood Tunes

Ellington's revival of two of his old recordings, originally written during the 30's, *Diminuendo in Blue* and *Crescendo in Blue*, combined with one of the latest tonal compositions, *Trans-blucency*, provided special musical kicks, particularly in the beautiful mood part for two trombones, clarinet and the vocal obligato done so expertly by Kay Davis. *Diminuendo* ably showcased the brilliant trumpet section, and in *Crescendo* the band probably reached its musical peak.

Alongside Hamilton, another recent Ellington acquisition, trumpeter "Cat" Anderson, stood out with his tremendously powerful work on *Coloratura* and *In a Mellow Tone*, as on the exciting and newly orchestrated finale, *Blue Skies*. Both Anderson's power and range were almost unbelievable, with neither quality overplayed to the discredit of musical taste.

Hodges Disappoints

Disappointing was Johnny Hodges on *Magenta Haze*; both (Modulate to Page 13)

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Duke Draws Huge Crowd To Chi Concert

(Jumped from Page 12)

Hodges' expertly but coldly executed solo as well as the Duke's inferior score, inferior certainly to previous Hodges' numbers. Johnny also seemed bored by the proceedings, usually managed not to play with the sax section, which of necessity needed his fifth sax voice, by fooling with his reed and other devious methods.

Lawrence Brown kept his expressive trombone in a pretty mood—but again Ellington's new composition, *Circe*, for his instrumentalist was not up to par, nor seemed to be the trombonist's playing. Needed, it seemed, was some virile, gut-bucket tram, as either Brown or the missing "Tricky Sam" Nanton could have supplied.

Carney's Work

Harry Carney, though always obvious and hard working with the section, needed a bit more inspiration for his solo on *Sono*. Concerning Carney, it can well be stated that off-form or indifferent Carney remains exceptional baritone.

Taft Jordan's trumpet, which at times displayed influences of Gillespie, at times Rex Stewart, mostly Taft Jordan, was highlighted on an excellent and stimulating *Rugged Romeo*. Joya Sherrill and tenor Al Sears on *The Blues*. Latter number was one of the excerpts from *Black, Brown and Beige* which, done only in part, appeared more interesting and form-like. Pettiford's bass was featured on *Bass-ist and Me*, with the too-rare Ellington piano. Al Lucas, the other bassist, accompanied Jimmy Hamilton on *Jungle*, and accomplished somewhat of a feat by playing such excellent bass that even Hamilton's brilliance could not submerge his work. Al Sears' number was the robust and uninhibited *Suburbanite*, which illustrated Duke's weird sense of humor in part with a completely out-of-place title.

Restrained Audience

Throughout the proceedings the audience (both afternoon and evening) maintained a respectful, attentive silence and seldom missed the bits of clever Ellington humor. But reception to individual numbers seemed restrained, and in neither concert

was there need of an encore. The previous *Down Beat* concert had kept Ellington on stage for over fifteen minutes with no less than three encore numbers.

Only real enthusiasm was that sparked by Al Hibbler's effective vocals, particularly on his *I Ain't Got Nothin' But the Blues*. He came back three times, and only lack of time finished his bit then.

Ellington's sense of humor and ad lib technique, which usually is a kick to all concerned, was way off form at both concerts, and his vocal stumbling was consistent enough to embarrass and make ill at ease at least a portion of each audience.

Duke's Piano Missed

Missed even more than in previous concerts was the long awaited and seldom fulfilled Ellington piano, as well as at least a few of the innumerable and famous Ellington melodies. Most spontaneous applause came during the lull before the ABC net broadcast of the evening concert, when the Duke broke into

Cheap Skate!

New York—Fellow going around town posing as singer Buddy Moreno, (while Moreno enjoys the Florida sunshine) cashing phony checks, took one trusting soul for \$15. Guy is not only an impostor but a cheap skate!

Sophisticated Lady. The radio announcer broke it up after too short a time, but not before it was obvious that the audience was hoping, despite program notes to the contrary, that a few familiar Ellington tunes would be included. They would have been a relief from the comparatively uninteresting new numbers he had scored for his instrumentalists.

As a Composer and Leader

Ellington later stated that, as a composer and leader, his musical selections and his concerts

had to show progress; that he would sacrifice audience reaction for the sake of continually presenting original and new compositions. This is a welcome reaction from practically all other band leaders, who specialize in endlessly presenting the same stagnant favorites, long after they're milked dry, but it is open to controversy whether a composer of Ellington's popularity should so completely ignore his audience. Attendance at recent concerts should prove, however, that he can get away with it, and for sometime to come. Probably only he could accomplish this, for only from Ellington among contemporary composer-band leaders could an audience continually expect such high standard new material, even considering his present concert output as below average. It's still Ellington!

Previous Ellington concerts have been noteworthy for their smooth mechanics of lighting and production. This was an ex-

'Jazzways' Gives Unbiased News

Chicago—Newest jazz yearbook to hit the stands is *Jazzways*, a 120-page well illustrated magazine edited by George S. Rosenthal, with contributing articles by Frederic Ramsey Jr., Rudi Blesh, Dale Curran, Art Hodes, Eugene Williams and Frank Stacy. Photographs, including a special section on New Orleans, were taken by Skippy Adelman.

Book, published in Cincinnati, and selling for one dollar, reports a particularly unbiased picture of jazz and swing music, past and present.

ception, for instead of the usually good effects it was quite the opposite. This, with the leader's poor introductions, plus long delays in the starting and intermissions of the concerts, detracted somewhat from the general effect.

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Dizzy Gillespie's Style, Its Meaning Analyzed

Chicago—"Do you dig Dizzy?" is fast becoming the musician's counterpart to "Do you speak English?" Never before in the history of Jazz has so dynamic a person as Dizzy Gillespie gained the spotlight of acclaim and idolization. Wherever you go in Jazz circles you are reminded of Dizzy in at least one of several ways, for few musicians have escaped the aura of Dizzy's influence.

This past year, the last in a decade that saw him rise from the humblest of the unknown to the heights of huzzah at which he stands today, Dizzy inaugurated his city-to-city concert tour. His opening on 52nd street last summer, with Charlie Parker (alto), and Al Haig (piano), was the clincher that really opened the eyes of the hip elite—at least of those who had not as yet recog-

nized Dizzy and Charlie at their true value.

The most striking example of the impression made by Dizzy's energetic trumpet and manuscript work is found in the newly crowned Woody Herman band. Both the written and the improvised portions of the Herd's book are deeply touched with Dizzy's influence—examples of which are the unison-brass half-tone ascension in *Apple Honey*, and the unison-brass figure immediately preceding the TD-like, chaotic finale of *Caledonia*. Another example, not so easily heard but even more characteristic, is the pressing of *Down Under* on Decca.

Hawk, Others Pick Up
Coleman Hawkins heads the list of small-band, individual

musicians who have picked up on Dizzy. He not only plays Gillespie tunes the way Gillespie plays them, but while at the Spotlight club on 52nd street he used *Groovin' High*, one of Dizzy's more popular sides on Guild, as his theme. This list also includes Don Byas, Charlie Shavers, Errol Garner, Trummie Young, Joe Guy, Ben Webster, Howard McGhee, Dexter Gordon, Remo Palmieri, and others. Add to these the vast majority of sidemen in the hipster bands around the country and you have quite an impressive assembly of Dizzy Devotees.

Even Duke, who to date has kept his book completely devoid of Gillespie influence, is sheltering several potential Dizzyites among his select personnel. Taft Jordan, Jimmy Hamilton, and William Anderson have at times strewn Dizzy phrases to the winds, particularly when backing up the very fine vocals of Al Hibbler.

Copy Too Many Ways

But the fad of copying Dizzy unfortunately has not stopped with his music; followers have been trying to make themselves look and act like Dizzy to boot! Musicians wear goatee beards because Dizzy wears a goatee beard; musicians wear the ridiculous lit-

tle hats that have been seen around lately because Dizzy wears one; musicians have started to laugh in a loud, broken way because that's the way Dizzy laughs; musicians now stand with a figure "S" posture, copying Dizzy who appears too apathetic to stand erect—and so on down the list. Surely this *copycatism* accomplishes nothing for the Dizzy fan, but, just as surely, it does Dizzy much harm.

It seems logical that Dizzy should epitomize the flauntingly unconventional, over-hip musician, for his many mirror-imaging followers are just that. People who don't know Dizzy have assumed that his personality goes no deeper than these fads he has unwittingly started. But, on the contrary, Dizzy is one of the most completely sincere persons—a refreshing individual to meet.

The 'Why' and 'How'

You ask—What brought on this new influence and in what manner did it begin?

As for the why, if it hadn't been Dizzy Gillespie it might have been O. U. Lovah or Joe Q. Jamman. The revolution caused by Dizzy's advanced conception was inevitable if Jazz were to keep progressing, for with the waxing of Hawk's *Body And Soul*

and others in its class Jazz reached a pinnacle of development. The human imagination has its limitations, just as the human arm or leg, and Jazz had reached the point where the musician's imagination could no longer function effectively without the added stimulus of new horizons for exploitation. There were two alternatives: either Jazz could remain stagnant and in time lose its identity as a highly creative art, or it could develop new facets for the imagination, new stimuli to artistic fabrication. Fortunately it followed the latter course—chose it and assigned the task to Dizzy Gillespie.

Charlie, Others Help

As for the how, the development of Dizzy's style was not the result of a sudden flash of genius, a romping away in the newly made cart of abstractions; it was the culmination and accumulation of the hard earned ideas of many artists of whom Dizzy is the most impressive. Among these fellow-revolutionists may be mentioned Thelonius Monk, Lester Young, Buck Clayton, and Dizzy's close partner, Charlie Parker; also many others who frequented Minton's during the first days of the Be-Bop style.

If you haven't yet heard Dizzy play you must wonder just what this excitement is all about. Too much has been said about Dizzy Gillespie as the proponent of a new form of music—a *new Jazz*. This is a fallacious contention, as the tempering influence of time will undoubtedly show. Jazz is differentiated from other forms of music more from a standpoint of imaginative conception and emotional import than from that of musical form. The emotion displayed by Dizzy is not different from that displayed by other greats before him, except in intensity, and although the form of Dizzy's music differs from that which preceded it, it is, nevertheless, based entirely on Jazz as we have known it until now; it is merely a further development.

Dizzy's Style

One conception prevalent among lay and hip circles alike is that Dizzy's music is based on whole-tone scales and augmented chords. That is most certainly a *misconception*, for although Dizzy employs whole-tone scales, assorted whole-tone intervals, whole-tone progressions, and augmented chords more often than do most musicians, these modernisms comprise but a small part of his style. Infinitely more important is his genius for substituting and extending chords in unorthodox but singularly thrilling ways and places. Often these substitute chords are minor sevenths with associated minor ninths; occasionally they are of the diminished, augmented, and augmented eleventh groups. There is no definite pattern to Dizzy's use of these chords. The effects he derives are for the most part due to the unexpected and formerly untried combinations of chords, not polyphonically (Modulate to Page 15)

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Dizzy's Style & Meaning Analyzed

(Jumped from Page 14)
as often as in unique progressions.

But even more important than his startling use of chords is Dizzy's entirely original articulation and phrasing which is hardly describable through the medium of the printed word without recourse to highly technical terminology. Suffice it to say that Dizzy uses many new tools to good advantage: his ever-present turn, his hesitating double and triple tongued runs, his triplet phrases including unbelievable numbers of notes, his thick-toned approach to theme statements, his often-stated Be-Bop phrases, his whining-gilss-like pick-ups—these and many more.

Infectious Style

Dizzy's style is strangely infectious, which accounts for the horde of musicians who imitate him today. His style has broadened the scope of many, and for that it may be recognized as a great boon to Jazz. However, so many merely mimic rather than create with the new tool, that there is reason for concern over its possible ill effects on Jazz. Failure to utilize what Dizzy has initiated to advance individual expressiveness is due largely to three factors: first, Dizzy is a remarkable technician with considerable range, so that a musician with less of these essentials falls down in attempting to play as he does; second, few men have

an imagination like Dizzy's, and those that do not frustrate their effort in trying to conceive on his plane.

The third deserves a new paragraph, for it is the most significant factor of the problem. The reason most musicians fail to create while emulating Dizzy is that they do not completely understand his music!

Extremes of Meaning

Incorporated in all inspired art are two extremes of meaning—subtle, intellectual beauty and passionate, animal emotion. Thomas Wolfe spoke zealously of the absurdities and hypocracies in the life of Mr. Average American in the medium of a prose that has hardly been equalled for sheer, poetic beauty. Picasso's Blue Period consists mainly of sensitive, aesthetic portraits, each having an undercurrent of almost psychotic frenziedness. Jazz, as one of the most expressive of all art forms, follows this pattern to great lengths. Examples are plentiful: Hawk's *Body and Soul*, Ray Nance's *Moon Mist*, Lunceford's *Frisco Fog*, Duke's *Chelsea Bridge*, Choo Berry's *Ghost of a Chance*—and Dizzy Gillespie. Dizz is misunderstood because, inadvertently, all the listener hears is the violent and animal tenor of his creations; the finer, more subtle, sub-

New Music Prize To Irv Berlin

New York—Irving Berlin, whose skinny chest boasts more ribbons than Woolworth's bargain counter, recently had to re-shuffle the decorations to make room for a new one.

Writer was handed an award for "Distinguished Service to American Music" by the Saturday Review of Literature. The honor, fifth given by the magazine to individuals and organizations for outstanding work, marked the first time a musician had been singled out for recognition. Presentation was made by Douglas Moore, head of Columbia University's Music Dept. and president of the National Institute of Arts and Letters.

jective melodic line is missed, and with it the complete picture of Dizzy's genius.

Too Much Pseudo Dizzy

Particularly where lesser musicians are performing one hears too much pseudo-Dizzy—all the kicks, licks, turns, riffs, embellishments, or what have you. Only when Dizzy's style is played by an equally capable artist are these superficial qualities perceptible as part of a more meaning-

Turn Copper

New York — Simultaneously with the news that some foul fellow posing as a musician had put the tapper on several noted bandleaders (Vaughn Monroe went for a fast fifteen before the crumbum blew) the Sheriff's Office of Passaic County, N. J. announced the appointment of four new Special Deputies—all Bandleaders.

There was, as far as could be ascertained, no connection between the two items.

Quartet of new John Laws are Basie, Eckstine, Lunceford and Buddy Johnson. The FBI, not at all frightened that the play will be taken completely away from it by the new junior-G men, suspicions that a press agent had something to do with it.

ful thematic structure.

Here, then, is where the threat to Jazz lies. If the number of Dizzy devotees who are incapable of playing Dizzy's style becomes excessive, the mass perversion of creativeness by way of imitation may lead to the sacrifice of Jazz at the altar of God Be-Bop.

—Mort Schillinger

Petrillo Ban Starts International Bout

Los Angeles—James Petrillo's refusal to permit the Lecuona Boys, a group of young Cuban musicians and entertainers, from appearing on the stage of the Orpheum theater, is well on its way to becoming an international incident.

Dr. Oscar Presmanes, Cuban Consul for Los Angeles, who says the troupe of 15 boys and two girls is sponsored by Cuban government as part of the "Good Neighbor" policy concurred in by U.S. and Latin-American countries, has reported the incident to the Cuban ambassador in Washington. He asserted that the Lecuona troupe had been appearing in the U.S. since last fall with no opposition from any other labor body. They appeared here at the Mayan theater for a long run with no difficulties.

Petrillo's ban was based on the fact that the troupe contains musicians who are not members of the AFM. Sherrill Corwin, Orpheum manager, said he had assumed that they were classed as entertainers and not under AFM jurisdiction.

Cincy Three Year Jazz Lull Breaks

Cincinnati—After a long lull of more than three years, Cincy is again getting its fill of fine jazz, as dished out by Jack Teagarden and Duke Ellington.

The Duke made his appearance at the Lookout House, replacing Gene Hctor, who has held down the stand there for three years. Duke has done a completely sell-out biz.

Teagarden engagement was at Topper ballroom, and again starved natives turned out in droves. Same story at the Castle Farms, with Clyde McCoy doing big biz.

The new Keith Wilderson band is drawing raves with their regular NBC shot fed by WLW. This combo is one of 12 picked men, with some high powered arrangements and fine trumpet work of Wilderson. It's by far the best the WLW has put out for a long time, and shows what can be done when a leader with ideas and good arrangements is not held down to some of those 1913 ideas that come out of WLW most of the time.

Burt Farber remains at the Netherlands Plaza, and is doubling as studio conductor at WSAI, doubling his Plaza band.

—Bud Ebel

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Ballrooms Feature Two Bands Nightly

Pittsburgh—Danceries here are inaugurating a new idea to build up the various spots by featuring two bands nightly. One band usually plays from 8 until 10:30 p.m., and another, usually a jump outfit, takes over from 11 until one a.m.

When the Dom Treemarki Trio moves into the Roosevelt hotel late this month they will be replacing an outfit which set a precedent here in length of steady engagement. Dick Averre's Trio has played the swanky spot for nearly five years. The Treemarki Trio will feature young Billy Condel, sensational vib artist just out of the army.

Baron Elliot's newly formed orchestra is at Bill Green's Casino for a two-week stint. The Neenie Waters Trio has ended a 14-month run at Mercur's Music Bar. Harry Walton, well-known

pianist continues at that spot. The Sammy Vincent jump combo pulled out of the Cabana club to make way for Kenny Clark. —Sinbad A. Condeluci

Louis Prima Follows 400 Date With Strand

New York—Louis Prima seems as hot as ever, for he took his band into the 400 Club for six weeks, opening on Feb. 6. After the following month of one-nighters he does a four-week stint on the Strand theater boards, at a fat figure of \$12,500 per week, record for that house.

Avakian Back

Los Angeles—George Avakian, jazz authority, was waiting for his final papers here for severance of military ties. No plans were disclosed, beyond returning to his New York home as early as possible.

Warren Sticks To New Crew

New York—Talk in musical circles which has Earl Warren returning on a permanent basis to Count Basie's crew is upsetting to the alto-man, who has rounded up a fine little crew for himself and intends to stick with it.

Warren left Basie some six months ago, and rumor frequently had it that deals were pending, etc., for him to rejoin the Count's band. In quashing the idea once and for all, Warren points out that his group, booked by Greshler and managed by Freddie Fields, has been set for a southern tour after a series of dates for Melrose label.

Personnel of Warren's Band, plus Earl on alto and vocals, lists Charlie Lewis, trumpet; Charles Mesculi, drums; Kenneth Johnson, bass; Herman Smith, piano; and Bob Kenerly on trombone.

Tiny Bit Atomic

Tokyo — Japanese jitterbug janes (they've learned since the occupation) created something of a problem for city fathers here during stand of Tiny Bradshaw's orchestra. What with the girls getting sent, along with their GI partners, bamboo building in which one shindig was held threatened to collapse.

Now the band plays out of doors, where the vibrations aren't likely to have the same atomic effect on the framework.

Kemper Does Single

Los Angeles—Ronnie Kemper, once featured vocalist with Jurgens and Heidt bands and band-leader himself for a time, states no immediate plans beyond working as a single. Kemper received his discharge from the army last month in Sacramento.

Some Still Believe In Jazz's Future

(Jumped from Page 10)

the Orpheum theater on Broadway. I heard a guy play *Body and Soul* on tenor and he didn't attempt to imitate Hawkins. He didn't have to. He was doing all right with his own ideas. Vido Musso was right that night and again I thought, "What the hell were those jerks talking about?" I heard a blonde who smacked off O'Day without being affected. I heard June Christy sing jazz, very pleasantly and in perfect taste. And I noticed a beat and exuberance on the part of the entire organization that gave me the impression that these guys were enjoying their work. And as a result I enjoyed the Kenton band.

If I had any doubts at all as to the absurdity of the "Jazz is dead" nonentities, they were erased the night I stepped into the Jade Palace and went clear out on a limb to the music supplied by Kid Ory. I noticed here that no music was used at all, that no pops were played, that the musicians played what they wanted to play and the customers asked for at the same time. Request numbers were performed throughout the night but the guys buying the drinks knew what to ask for. Shine made me stand up and take notice. There was something unearthly about the quality of the music being played. The simplicity of the arrangements made all of them seem to be impromptu. And there was a guy playing clarinet who stole the show. I thought I recognized him and I finally did—not by watching but by closing my eyes and listening. Barney Bigard was right. Barney was great. Barney was playing what he wanted to play and he put a hell of a lot more into it than air. Sweet Lorraine never sounded quite so sweet.

The Guys are Happy

After the band left the stand I caught Barney and asked him what he thought of the set-up. He replied that he was happy because the management offered no restrictions whatsoever as to what the musicians were to play or how they were to play it. And Barney and The Kid and Mutt Carey and Budd Scott sounded happy. And it made the guy listening to it feel happy. And it made him reaffirm his belief that jazz has gone a long, long way since he stored his priceless platters in his locker and went to sea wondering if there would ever be stuff recorded that would be as good.

The answer obviously is yes. Ellington is appreciated today as he never was before. The Herman Herd is recognized. Sidemen like Slam Stewart, Hodges and Bill Harris are known to the public as well as the guys fronting the crews. A bright new era is here. The public bear is coming out of its forced hibernation.

Veterans like me are glad to be coming back to this kind of a country. For if Americans can be liberal enough to recognize that which they have been taught for years is cheap is instead a truly aesthetic quality, then we can feel that they can be counted upon to practice those liberal beliefs in political and economic veins as well.

Jazz is not dead. It is a live, growing, forceful, expressive thing which will have much to do with the progress of a great people in a great nation.

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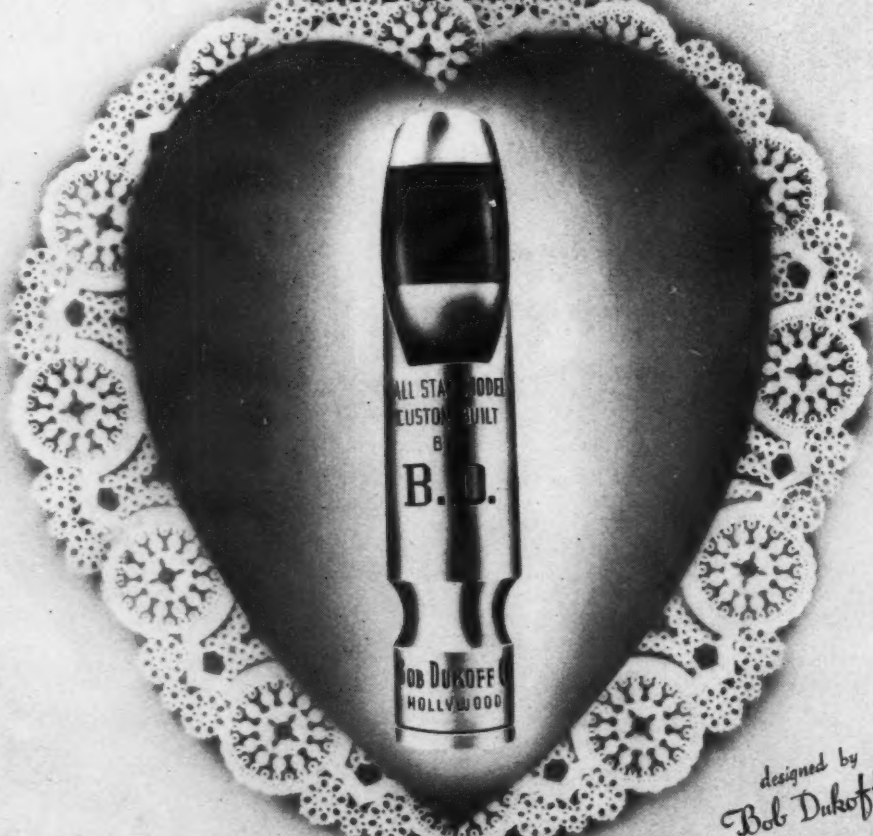
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Jazz Vets Bring Back Old Cleveland Days

Cleveland—Return of local jazz favorites from the service has the town jumping for musical joy these days. Despite a newspaper strike for the last month and with the lack of advertising making itself felt in slower night spot biz, the quality of hot music certainly hasn't fallen off. Though several familiar faces are still missing, it seems like the "good old days" again for Cleveland.

Meade Lux Lewis still holding out at Lindsay's, with the owners more than anxious to spend real dough to bring in strong musical attractions. . . . Norm Kay continues at the Singapore Lounge with Mickie Aaronson, clarinet, and Art Cutlip, piano. . . . Two fine local hot men lost, musically at least, with clarinetist Sammy Finger with the Henry George band at the Cabin Club and saxist Johnny Huntington with George Duffy at the Statler. Town's hot on piano men, now as in the past when Art Tatum headed an impressive group. Lannie Scott working with a vocalist at Ethel's bar; Chet Ryks at Gallagher's, playing organ; Ray Raysor at the Airport Tavern; Tony Emma, piano and band, at Borellino's; Art Baumgardner working as solo pianist at the Fenway Hall hotel and ditto Kennie Rasmussen at the El Dorado club, Hank Kohout, staff 88er at WHK.

Frank Straser is taking an all-vet band into the Alpine Village with several ace sidemen: Chuck Forsythe, trumpet; Jack Price, Emil Hess, Henie Mack, Bill Teiber and a few others. Job is one of the better ones around.

Will Rosenberg, one of the great jazz trumpet men is doubling between the Palace theater pit band and Pony's Cafe. Other outstanding local hotmen, such

as drummer Morey Feld, now New York radio staffman, Freddy Sharp, guitarist with the Adrian Rollini Trio, Irv Greenwald, clarinetist in Los Angeles, are sorely missed from the local scene. Their return, at least in part,

would hypo Cleveland music to the highest pitch it's ever been.

Great local bash was held at the Singapore recently with blues singer Frankie Laine, visiting old friends here, knocking out a capacity crowd with his work. Also around were trumpeters Ray Anthony and Chuck Forsythe (the former rehearsing a very impressive aggregation of local men for the big time), and clarinetist Sammy Finger.

—Art Cutlip

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

Buddy Di Vito On Chi Vacation



Chicago—Buddy Di Vito enjoyed a few with his cousin Mike Di Vito at the Silver Frolics club on a recent visit here. Buddy rejoined the James outfit early this month at the Meadowbrook, Culver City, Calif.

Tough Waxes For Jamboree

New York—Davie Tough, *Down Beat* poll winner, who is now with the Joe Marsala Septet, has waxed two platters for the Jamboree label.

Musicians used were Joe Thomas, trumpet; Bernie Leighton, piano; Ted Nash, tenor sax; Jack Lesberg, bass; and Tough, drums. Tunes were *You Were Meant For Me*, *East Of The Sun*, *Love Walked In*, and *When You're Smiling*.

Cozy Cole Quits Rose Show For Publ. Biz

New York—Drummer Cozy Cole has quit the *Carmen Jones* show to return to New York to go into song publishing biz with Walter "Foots" Thomas. First number they'll plug is *Remaining Souvenirs*. Cozy didn't disclose whether or not he still has eyes for fronting a big band, he'll do some song plugging first.

Duke Writing Jazz Opera

New York—Duke Ellington, who threatened to write a jazz opera "some day," says the day is at hand. Opus is the 1946 version of *Beggar's Opera*, on which the Duke contributed the score to the book and lyrics of John LaTouche. Latter entrained for Cincinnati last week (1) to join Ellington and travel with him and the orchestra until project is completed.

Idea was conceived by producers Dale Wassermann and Perry Watkins and was immediately embraced with great enthusiasm by Ellington. Production is designed not only to refute the theory that good jazz rarely finds its way to the theatrical stage, but also to show that a huge interracial cast, used only with an eye to talent and without discrimination or differentiation, can add greatly to present-day entertainment forms.

Rehearsals were scheduled to start next month.

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Danceable, Listenable, No Smaltz-Elgart Band

New York—"Band is aiming at popular success by slanting its music on a sweeter (not *sweet*, like mickey-mouse) kick." "The arrangements alone should get this band plenty of listeners." Those are the words written in the *Beat* last March about the band fronted by Les Elgart. Reading further: "it should develop into a good looking bet."

More than that, these past few months at the Rustic Cabin in Englewood, N. J. have served to develop to the last note the unique style anticipated at its inception. Elgart has been at Rustic Cabin since last October.

If you like your music listenable, as well as danceable, heavy on the sentimental side, without the smaltz, then this band has it. Elgart has a group of young musicians who do real justice to those beautiful Bill Finnegan arrangements. Lynn Richards and

Terry Parker do a fine job on vocals.

Band was organized by trumpeter Les Elgart and his brother Larry, saxist, with fronting taken over by Les, who has developed ease of a veteran maestro.

Debuted at Pelham Heath in January '45, the Elgart band has kept busy ever since, without a layoff. But the results have been worth the efforts. With its rich tonal quality, reminiscent of melodic organ passages, its volume and good musicianship, watch for this band to emerge as a real surprise band of the year. It should go far.

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Byrne Out To Regain Title

New York—Bobby Byrne, a favorite at college dances in pre-war days, is out to regain his popularity and is currently playing a series of college dates.

Byrne, who spent nearly three years in the army, took a month's rest before he organized his present band last fall and has had a busy schedule since.

Stopping here for rehearsals a few days last month, after completing a successful series of one nighters and club dates, Byrne told *Down Beat* he feels his band is ready now, with all the rough spots ironed out, for the more lucrative deals that were beginning to come his way when he disbanded to enlist in the air corps.

Personnel: Jimmy Lamare, Sy Cohen, Stan Weiss, Dale Thompson, Toney Barbero, reeds; George Wall, Sal Giovanetti, Frank Banko, trombones; Al De Risi, Tempy Conner, George Nowlan, trumpets; Toney Ron-

go, drums; Ray Marasco, bass; Sunny Weldon, piano; Danny Gregas, guitar. Peggy Coffey, a Lowell, Mass. girl recently joined as vocalist, with Bob Hayden the other half of the vocal team. Arrangements are by Len Whitney. George Nowlan, Sunny Weldon and Danny Gregas were members of Byrne's original band.

Band Robbery



Chicago—Recently Chuck Foster's instruments were stolen from the Blackhawk Restaurant band room. Marilyn Paul and Chuck Foster, in the top picture, point to hole in roof which was cut by thieves to gain access to the instrument room. It's a lucky thing for Foster that his chirp wasn't present when the second-story men paid their respects. It's for sure Miss Paul would have been added to the loot. Bottom photo shows members of Foster's crew presenting claims for articles stolen. It's a big headache for Foster. Marilyn looks like she hasn't lost a thing!

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BBC To Pipe Donahue Band For Re-Cast

New York—That Petrillo's recent ban on American broadcasting of foreign musical programs hasn't worked in reverse will be demonstrated by sax-toting maestro Sam Donahue if certain arrangements can be worked out. The leader, if his current plot jells, will become the first band-leader whose music will be broadcast regularly on an international hookup when he launches his new band shortly.

For a time it was thought in some circles that Petrillo's edict might have repercussions, in that BBC and other foreign nets might thumb down some American programs in reprisal. But Donahue reports that officials of the British Broadcasting Corp. are trying to make arrangements with the various American networks to pipe his sessions over the Atlantic for re-cast via BBC.

Did Air Shots Before

While he was in England in 1944 and part of 1945 with his Navy Liberation Forces Band, Donahue did more than 200 broadcasts via BBC and amassed an important following through the British Isles. He captured top honors in one orchestra popularity poll that was conducted on a BBC disc show.

Cecil Madden, BBC program director, upon learning last month that Donahue had been discharged from the Navy and was setting out with a new band, immediately contacted the frontman and informed him of his plans to air the Donahue band via the British network.

Two Discs Popular

Two of Donahue's recordings which he made some four years ago with his pre-war band, are currently among the ten most requested discs on BBC recorded programs, *Flo Flo* and *Six Mile Stretch*, both Donahue originals on the Victor-Bluebird label.

Baltimore Goes For Name Orks

Baltimore—Name bands aplenty here, and all doing good biz. Woody Herman is due for a jazz concert at the Lyric, too.

Local niter, the Rlo, starting name band policy with Jack Teagarden doing big trade; following are Bob Chester with Slam Stewart and Cris Cross set for February. The Coronet Lounge owner is in New York shopping for top bands.

Stacy Vance back with an all-vet band, Ellington styled, with Helen Bernhard and brother Paul set for vocal spots... Ziggy Travers Trio make for nice listening at the Club bar... Bob Barber, ex-Kenton tramist, leads a five-piece combo at the Chunking.

—Buddy Howard

Estelle Slavin Crew Breaks Copley Policy

Boston—All femme quartet headed by Estelle Slavin, one of the better known girl trumpeters, opens Copley Terrace here March 10. Act, something different in small combos, is tabbed Estelle and her Brunettes and is an experiment for the club, all-male bands having held down the spot since its recent opening.

Female Draw

New York—The Four Brothers, nice-looking vocal quartet featured with Art Mooney, don't know whether they're imagining it or not, but they fancy they're getting frequent green-eyed stares from females in their audiences.

News came out last week that they owned an interest in a milk farm.

Diggin' The Discs—Don

(Jumped from Page 8)

verse has a Billy Daniels vocal that takes up too many grooves.

Others

JAY McSHANN

Hootie Boogie, with a trio, is coupled with *Garfield Avenue Breakdown* as are the McShann Sextet sides on *Crown Prince Boogie* and *Shipyards Woman Blues*. Last three include vocals. (Premier 29010 and 29011.)

SLIM GAILLARD

The mad humor (as well as fine musicianship) of Slim is featured on *Vout Orence*, Hollywood live talk number, and *Please Wait For Me*, both with Slim's vocals; and *Sightseeing Boogie* and *Central Avenue Boogie*, with two pianos and bass. (Premier 4104 and 4105.)

Dance

DUKE ELLINGTON

The Wonder of You
I'm Just a Lucky So-And-So
Victor 20-1799

Duke's combination here is unusual—for one thing it couples a fine new Ellington ballad, well done, with one that carries little appeal in the arrangement or tune itself. And it's unusual for any Ellington number to lack all-around appeal. Good side is *Lucky So-And-So*, with Al Hibbler delivering a wonderful vocal. Guy has improved tremendously—as was well illustrated in recent Ellington concerts, where he actually stole the shows. His style, still affected, is smoothing out, his delivery is more certain though he still retains that thrilling punch that's all his own. Backgrounds are fine here, though uninteresting on *Wonder of You*, which Joya Sherrill sings. Interesting sidelight is Victor's practice of invariably labeling the side least musically interesting as the "A" side. Even in the case of two ballads, "B" side is the side to dig. Which should illustrate something or other.

WOODY HERMAN

Everybody Knew But Me
Let It Snow!
Columbia 36909

Irving Berlin's latest, *Everybody*, is another lucky recipient of the melodic and always interesting treatment that Ralph Burns' arranging genius lends to ballads. Woody has been in consistently good voice, he again delivers. Other side is a rather corny opus for the Herd, but they bounce through it with little trouble, if less attention. Two trumpet solos spark the sides, with Phillips' tenor lending plenty to *Everybody*. Trumpet work on that side, by talented Sonny Berman, is worth listening to closely. Woody's clarinet is also heard; and Bill Harris has a trombone solo on *Snow*, though Bill doesn't quite get going.

BENNY GOODMAN

Give Me the Simple Life
I Wish I Could Tell You
Columbia 36908

Benny's in good form, as is the band—though the band is stereotyped as far as the arrangements are concerned. Benny's clarinet isn't stereotyped, never is, and only a fool would admit as much. Liza Morrow takes vocals, and aside from a tenor solo it's all Liza and Benny.

Others

GEORGE PAXTON

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cals by Alan Dale, Johnny Bond and the Five Lynns. (Majestic 7167.)

THREE SUNS

Twilight Time and *It's Dawn Again*, right down the alley of this threesome, and it's okay mood instrumentals. (Majestic 1027.)

NEILL McCAFFREY

Franz Lehar's *Villia and Tea For Two*, as well as *Night and Day* and *Atomic*, by George Weiss, are the releases from this new company. Marge Hyams, late of the Herman Herd, is featured on vibraphone. (American A-2001-04.)

KAY KYSER

I Don't Wanna Do It Alone, with a Lucyan Polk vocal, and she sounds very nice on a little bit of an Anita O'Day kick, and *Slowly*, with Michael Douglas, are good Kysers dance stuff. (Columbia 36900)

XAVIER CUGAT

A couple of rhumbas from his picture, *Holiday in Mexico*, are recorded; *Oye Negra* and *Walter Winchell Rhumba*. Sounds like Cugie is looking for a plug. (Columbia 36902)

TINY HILL

Shades of the gay 20's. Nothing like a Tiny Hill vocal! *Sioux City Sue* and *I'll Keep on Lovin' You* are the tunes. (Mercury 2024)

Vocal

JOHNNY DESMOND

Don't You Remember Me
In the Eyes of My Irish Colleen
Victor 20-1796

Johnny has been the GI swoon-fave (with the Glenn Miller AAF band), before that sang with Gene Krupa, among others. This is his debut on his own, and, while it shows excellent voice and nice style, isn't quite the fulfill-

Winchell Magic

New York—They're still talking pro and con about whether or not Winchell's famous remark had any effect on the stock market.

It's strictly non sequitur, but the day after he gave an orchid to *The Moment I Met You*, Buck Ram's latest, the song sold close to 10,000 copies.

ment of all the rave notices read beforehand. For one thing, his high notes are strained. Russ Case's backgrounds could have been better. Too bad there's only one Axel Stordahl, he could have helped here.

JACK LEONARD

Welcome to My Dream
Full Moon and Empty Arms
Majestic 7165

Tunes are good, but something's wrong on Jack's Majestic debut. Maybe it's Tommy Dorsey's background that's missing. Neither his voice or phrasing are worth raving about, yet we'll reserve judgment awhile longer. He will undoubtedly do better.

Others

SKIP FARRELL

I Wish I Could Tell You and *You Can Cry On Somebody Else's Shoulder* is the latest Farrell coupling, these with the assistance of Frank DeVol's studio accompaniment. (Capitol 232.)

NANCY NORMAN

Miss Norman, who did well enough for herself with Sammy Kaye, has better backing from Enoch Light as she sings *Snap Your Fingers* and *Everytime I Give My Heart*. (Guild 150.)

JULIA LEE

Tommy Douglas and band get

equal billing with the singer and pianist on the Premier label. Tunes are *If It's Good and Show Me Missouri Blues* with *Dream Lucky Blues* and *Lotus Blossom*. Kaycee blues, too. (Premier 29012 and 29013.)

CURT MASSEY

Curt may surprise some, for the lad sings nicely and Mitchell Ayers again provides nice accompaniment. Tunes are *Don't Lie to Me* and *The Gang That Sang Heart of My Heart*. (Columbia 36885)

FIVE DeMARCO SISTERS

Hop, Skip and Jump! and *Flat River, Missouri* get the kid's harmonic treatment, as Bud Freeman takes care of backgrounds. (Majestic 7160)

JIMMY WAKELY AND EDDIE MILLER

Rather bad hill-billy singing, with Eddie brought down by it all—yet nice Dixieland work and a good trumpet man lend some interest to *I've Got Nuggets In My Pockets* and *Too Bad Little Girl Too Bad*. (Decca 18728)

PHIL REGAN

Two old timers, *Sunbonnet Sue* and *By the Light of the Silvery Moon*, are done up by Mr. Regan with the help of Harry Blue-stone and ork, with the Majestic Male Quartet adding to it all on *Moon*. (Majestic 7161)

TED MARTIN WITH THE MACK TRIPLETS

Emil Coleman's Waldorf Astoria orchestra pitches in with the above named on *Honey and I'm Always Chasing Rainbows*. (DeLuxe 1006)

TAMPA RED

Bluebird label surprisingly gives credit to Macio Merriweather, piano; and Tyrell Dixon, drums; on Red's blues on *Mercy Mama* and *Better Let My Gal Alone*, both by Hudson Whittaker. (Bluebird 34-0740)

JAZZ GILLUM

Two more blues sides, on *Whiskey Head Buddies* and *Afraid to Trust Them*. (Bluebird 34-0741)

Novelty

ANDREWS SISTERS AND GUY LOMBARDO

All add up to novelty more than vocal or dance, and you have to like the artists in particular to get any satisfaction. *Money Is the Root of All Evil*, Johnny Fedora are the tunes. (Decca 23474)

HOOSIER HOT SHOTS

Two Ton Baker guests on *Sioux City Sue* and Sally Foster guests on *There's A Tear In My Beer Tonight*. Nice and corny. (Decca 18745)



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A
Agnew, Charlie (Plantation) Houston, Clang, 2/19, nc
Allen, Red (Onyx) NYC, nc
Armstrong, Louis (Plantation) St. Louis, Clang, 2/21, nc

B
Barron, Blue (Latin Quarter) Detroit, nc
Bartley, Dallas (Stairway-to-the-Stars) Chicago, nc
Basic, Count (Rox) NYC, Opng, 2/20, t
Benson, Ray (Monte Carlo) NYC, nc
Beverington, Bob (Grove) Orange, Texas, nc
Blahop, Billy (Indiana Roof) Indianapolis, h
Brandon, Henry (Edgewater Beach) Chicago, h
Brandwynne, Nat (Statler) Washington, D. C., h
Brewer, Teddy (McCurdy) Evansville, Ind., h
Brown, Lee (Pennsylvania) NYC, h
Busina, Henry (Palace) San Francisco, h

C
Carle, Frankie (Earle) Philadelphia, 2/15-21, t
Carlyle, Russ (Continental Grove) Akron, O.
Cavallaro, Carmen (Biltmore) NYC, h
Chester, Bob (Paramount) NYC, t
Cool, Harry (Grand) Evansville, Ind., 2/20-26, t
Coleman, Emil (St. Francis) San Francisco, h
Crosby, Bob (Palladium) Hollywood, Cal., h
Cummins, Bernie (Castle Farms) Cincinnati, Opng, 2/15, h

D
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Seat" (Claridge) Memphis, Clang, 2/13, h
De Foe, Sonny (Riverside) Green Bay, Wis., nc
Donahue, Al (Trianon) Southgate, Cal., nc
Dorsey, Jimmy (Plymouth) Worcester,

E
Eckstine, Billy (Adams) Newark, 2/14-20, t; (Howard) Washington, D. C., Opng, 2/22, t
Elgart, Les (Rustic Cabin) Englewood, N. J., nc
Ellington, Duke (Paradise) Detroit, 2/15-21, t; (Regal) Chicago, Opng, 2/22, t

F
Fields, Ernie (Royal) Baltimore, Clang, 2/14, t
Foster, Chuck (Blackhawk) Chicago, r
Fulcher, Charles (Sheraton Bon Air) Augusta, Ga., h

G
Goodman, Benny (Meadowbrook Gardens) Culver City, Cal., Clang, 2/3, nc
Gray, Glen (Terrace Room) Newark, Clang, 2/17, nc; (State) Hartford, Conn., 2/22-24, t

H
Hampton, Lionel (Apollo) NYC, Opng, 2/21, t
Hawkins, Erskine (Apollo) NYC, Clang, 2/14, t; (Lincoln) NYC, Opng, 2/15, h
Hayes, Sherman (Alamo) Forts, N. J., nc
Herman, Woody (Michigan) Detroit, Opng, 2/22, t
Hines, Earl (El Grotto) Chicago, nc
Howard, Eddy (Aragon) Chicago, h
Hutton, Ina Ray (Oriental) Chicago, Clang, 2/20, t

J
James, Harry (Meadowbrook Gardens) Culver City, Cal., nc
Johnson, Buddy (Paradise) Detroit, Opng, 2/22, t

K
Kassel, Art (Trianon) Chicago h
Kenton, Stan (Meadowbrook) Cedar Grove, N. J., nc
King, Henry (Mark Hopkins) San Francisco, h
Kinney, Ray (Palace) Columbus, O., 2/18-20, t; (Circle) Indianapolis, Opng, 2/21, t

L
Krupa, Gene (Orpheum) Los Angeles, 2/12-18, t
Lewis, Ted (Latin Casino) Philadelphia, Clang, 2/14, nc
Lombardo, Guy (Roosevelt) NYC, h
Loper, Vincent (Taft) NYC, h
Luneford, Jimmie (Riviera) St. Louis, Opng, 2/22, nc

M
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Castle Farms) Cincinnati, Clang, 2/14, b; (Stevens) Chicago, Opng, 2/22, h
McCoy, Clyde (Bill Green's Casino) Pittsburgh, Opng, 2/15, nc
McIntyre, Hal (Commodore) NYC, Clang, 2/20, h
McKinley, Ray (Commodore) NYC, Opng, 2/22, h
Millinder, Lucky (Savoy) NYC, h
Mollins, Carlos (Florentine Gardens) Hollywood, Cal., nc
Monroe, Vaughn (Palace) Columbus, O., 2/11-13, t; (Oriental) Chicago, Opng, 2/21, t
Mooney, Art (Lincoln) NYC, Clang, 2/14, h
Morrow, Buddy (Chase) St. Louis, Clang, 2/14, h; (Roseland) NYC, Opng, 2/19, b

O
Olsen, George (Lee-N-Eddie's) Detroit, Clang, 2/14, nc

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Tune-Town) St. Louis, 2/19-24, b
Paxton, George (Roseland) NYC, Clang, 2/17, b
Pearl, Ray (Melody Mill) N. Riverside, Ill., h
Petti, Emile (Versailles) NYC, nc
Prima, Louis (400) NYC, r

R
Reid, Don (Roosevelt) New Orleans, h
Reisman, Lee (Waldorf-Astoria) NYC, h
Reynolds, Tommy (Band Box) Chicago, nc
Rich, Buddy (RKO) Boston, Clang, 2/13, t; (State) Hartford, Conn., 2/15-17, t
Robbins, Ray (Peabody) Memphis, h
Ruhl, Warney (Washington) Indianapolis, h

S
Saunders, Red (Garrick) Chicago, nc
Savitt, Jan (Casino Gardens) Ocean Park, Cal., b
Sherock, Shorty (New Kenmore) Albany, N. Y., h
Stone, Eddie (Syracuse) Syracuse, N. Y., h
Streeter, Ted (Plaza) NYC, h
Strong, Benny (Bismarck) Chicago, h
Stuart, Nick (Club Moderne) Long Beach, Cal., nc
Sykes, Curt (Trianon) Seattle, b

T
Tengarden, Jack (Sherman) Chicago, h
Tucker, Orrin (Strand) NYC, h
Tucker, Tommy (New Yorker) NYC, h

V
Van, Garwood (Statler) Boston, h

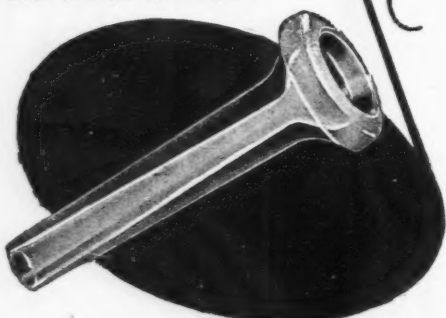
Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin
BLACKHAWK, Chicago—Chuck Foster
CASINO GARDENS, Ocean Park, Cal.—Jan Savitt
COMMODORE HOTEL, New York—Hal McIntyre; Feb. 21, Ray McKinley
EL GROTTO, Chicago—Earl Hines
400 RESTAURANT, New York—Louis Prima
LINCOLN HOTEL, New York—Art Mooney; Feb. 15, Erskine Hawkins
MEADOWBROOK, Cedar Grove, N. J.—Stan Kenton
NEW YORKER HOTEL, New York—Tommy Tucker
PALLADIUM, Hollywood, Cal.—Bob Crosby
PENNSYLVANIA HOTEL, New York—Les Brown
ROOSEVELT HOTEL, New York—Guy Lombardo
ROSELAND, New York—George Paxton; Feb. 19, Buddy Morrow
SAVOY, New York—Lucky Millinder
SHERMAN HOTEL, Chicago—Jack Teagarden
STEVENS HOTEL, Chicago—Ted Weems; Feb. 22, Frankie Masters
TERRACE ROOM, Newark, N. J.—Glen Gray; Feb. 19, Tommy Dorsey
TRIANON, Southgate, Cal.—Al Donahue
ZANZIBAR, New York—Cootie Williams

Vaughn, Buddy (Plamor) Cheyenne, Wyo.
Victor, Charles (Continental) Chicago, h

W
Waples, Buddy (Ansley) Atlanta, Ga., h
Weems, Ted (Stevens) Chicago, Clang, 2/21, h
Welk, Lawrence (Aragon) Ocean Park, Cal., b
Wiggins, Eddie (Brass Rail) Chicago, nc
Williams, Cootie (Zanzibar) NYC, nc

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O'Stokowski O'Swing Records 'Hot' Cakes

New York—Whether or not Art Mooney's records sell like hot cakes, his first batch of Vogue platters certainly were hot cakes. They were destroyed in the recent fire at the phono plant. Despite this bad luck Mooney has been getting his music into plenty of ears. The generous supply of air time at the Lincoln, with outlets over CBS, NBC and Mutual, is responsible.

Customer reaction to this comparatively new band will get a more immediate test starting Feb. 15 when the unit goes out for a theater tour including a session at the Strand here beginning on Washington's birthday.

After considerable experimentation with his band (including a string-section or capsule Philharmonic phase) Art has settled into a composite style that might be described as commercial jump. The style is composite in that you can detect influences of Glenn Miller (clarinets over) and the vocal trickery of Tommy Dorsey and Johnny Long (*I've Been Workin' On the Railroad*.)

Hits Nice Blend

This isn't meant as criticism. Every band is influenced by others, especially in its formative stages. The result in Mooney's case is a pretty pleasant blend, not wild enough to chase away the timid souls and yet not so soporific as to induce snoring.

At writing the band's personnel included Joe De Paul, Marty Olson, Jimmy Ginoia, Jimmy Welch, trumpets; Dick Wise, Glenn Long, Al Chait, trombones; Les Cooper, Ed Olsen, Art Mendelsohn, Russ Currie, reeds; Art Auer, piano; Hy White, guitar; Ernie Heidenreich, drums; Rusty Gates, bass. Vocalists were Janie Morgan, Johnny Darcy and the Four Brothers—Ed, Joe, Vic and Gene Amori.

Made New Masters

The boys rushed into a recording session after the Vogue plant fire to replace the lost masters of *Warsaw Concerto*, *Clair de Lune* and *Workin' on the R. R.* As a fourth side, *Moon Mist* replaced *Might as Well Be Spring*. Mooney has been giving Con-

certain and Railroad plenty of networkouts.

Mooney was on his way as a maestro before his three-year hitch in the army. He was born in Lowell, Mass., and migrated with his family to Detroit as a youngster. His father, a detective, frowned on a musical career, but Art got encouragement from his mother who played accordion and piano herself. He studied violin and sax and started leading a band of high school chums at 17. He had moved into fairly big time playing such spots as Detroit's Eastwood Gardens and Philly's Benjamin Franklin when Uncle Sam tapped him on the shoulder.

Led Military Band

As a Tech Sergeant at the Miami Beach Air Corps Training Center he continued in music, leading a 150-piece military band for a couple of years.

He's billed variously as the "Genial Irish Gentleman" and "The Stokowski of Swing." In view of the former, the latter should be at least "The O'Stokowski 'o Swing, Bedad."

—rod

Down Beat covers the music news from coast to coast.

BLUE NOTES

By ROD REED

(Jumped from Page One)

The ya-ta-ta ya-ta-ta about singing the classics is in full bloom again. Arguments on this subject seem to be a favorite pastime between wars.

Olin Downes, in a recent broadcast, said he wasn't worried about the "adaptation" of Chopin, Tchaikowsky & Co. to modern dance usage. He argued that this is one way to introduce these composers to an otherwise ignorant segment of population and said he "trusted in the good judgment of the public, after hearing the pop versions, to demand the melodies in their classical form."

There are many serious thinkers in this candy-coating department. They say, "if the kid won't take his Evitaxal (spell that backwards), then cover it with chocolate and tell him it's a bon bon."

In an opposing camp are the long-underwear boys who won't even doff their red flannels in Florida in July. Most of 'em don't like pop music under any circumstances, but it's when they hear traces of a classic in a dance ditty that they really chew rugs.

These are a couple of sides to the hassel, but there's a third group siding with neither of the above two. You don't hear their voices raised in debate because they are too busy listening to the adapted classics and enjoying the ones that turn out well in the pop medium. They find beauty in Woody Herman's version of *Till the End of Time*, they enjoy the mild jump of

TD's *Melody in F* and (if they have more hair in the comb than on the noggin) they remember with pleasure Isham Jones' idea of Rachmaninoff's *Prelude*.

And they don't have to get into the debate—they've already won it. No matter how much the purists howl, tampering with the classics will continue as long as the public will buy. And if a tune tickles the people they don't care whether it was made up, adapted, stolen or dipped out of Mrs. Murphy's Chowder.

Veal Couplet

I feel so gay
In a melancholy way.

A striking picture of the grand canyon that sometimes separates professional critics from Jackson Q. Public was exhibited on one of Al Courtney's recent Record Carnivals. After listening to a disc involving Guy Lombardo

Art Waner, Leon, Eddy Steady Gets Band Itch

New York—Art Waner, versatile pianist featured at Leon & Eddy's for some seven years, has got the itch. Waner is rounding up musicians to form his own band, figuring to front 14 pieces. Negotiations are under way for Waner's new band, personnel of which hasn't been announced, to wax for a new firm—Ace Plastic Record Co. Outfit is to place on market an unbreakable plastic record in the pop music field at popular prices, first discs scheduled for delivery about March 1.

Kenton Makes Change As Band Moves East

New York—New faces in the Stan Kenton band when it opened at the Meadowbrook February 5 include Jimmy Selton, filling in until a permanent replacement is found for drummer Ralph Collier, Kai Winding and Ken Hanna. Winding left Benny Goodman to replace trombonist Freddy Zito and Hanna, trumpeter-arranger, replaced Bobby Lympres. Ray Klein came in for Jimmy Simms, trombonist featured with Kenton on his last eastern trek.

and the Andrews Sisters, the experts gave it a grade of one star and commented "perfect example of no talent." So the spokesman for the amateur, teen-age judges (selected from the audience) said, "We grade it four stars." "One" is the lowest mark possible in these sessions, "four" is the highest.

'UMBLE OPINIONS—One of the funniest air-bits of the season: Fred Allen proving that Beethoven stole his *5th Symphony* from *Chickery Chick*. . . . Haunting blues strain: the release of *My Guy's Come Back*. . . . Jook-of-the-month: Kenton's *Artistry Jumps*. . . . Fine fiddle-fiddle: Eddie South's stuff even when he's doodling behind a cowboy crooner. . . . Great music—to look at: Georg Brunis at Condon's lying on his back with a man standing on his chest and playing trombone, sliding it with his foot. (Technical description: foot notes with a shoe horn.)

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Georgie Auld Rests In Ariz.

New York—Georgie Auld, exhausted as a result of the strenuous working conditions he has contended with during the past months, topped by recent booking worries, has been ordered by his physician to take an eight to ten weeks rest. He left for Arizona late last month to regain his health.

To make matters worse, a thief recently broke into a parked car, owned by a friend of Georgie's,

and stole all of his instruments.

Majority of sidemen in Auld's band, getting set with other bands for the present, have expressed a wish to return when he reorganizes. In the meantime, Musicraft, which has purchased all the Guild labels, will reissue the Auld sides on the Musicraft label and release those recently cut for Musicraft at regular intervals, as one step towards keeping his name in circulation during the interim.

When Auld reorganizes, it is likely he will sever affiliations with Frederick Bros. to book out of another major agency.

Les Brown Adds Male Vocalist

New York—Les Brown recently added Jack Haskell to his vocal department, the first regular male vocalist employed by him in more than a year. Haskell, who once sang over WGN Chicago, has been in the navy the past few years and is considered by Brown to be a real vocal find. Doris Day is planning to leave the band in the near future, but the exact date of her departure and future plans are indefinite at this writing.

Brown, booked into the Terrace Room in Newark for February 26, will open March 5, instead, with Casa Loma holding over an extra week and Tommy Dorsey opening February 19 for two weeks.

New Kaycee Office

Kansas City—A new booking office, the Orchestra Management Co., has established offices in the Shankman bldg. here under the direction of partners Johnny Coon, Kenny White and Parke Wattson.

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Barnet—ABC Feud Over Tune Types

Hollywood—Indication that the networks, at least ABC, might crack down on the type tunes played by dance bands on network and local sustaining broadcasts was seen in the recent Charlie Barnet-ABC incident concerning broadcasts at the Casino Gardens in Santa Monica. The Web pulled its network line from the spot when Barnet refused to play more current pop tunes, as was demanded by the music clearance department of ABC in New York.

Local remotes were saved when Barnet agreed to change the selection of his tunes, but he stood pat on what he thought should be aired to the east.

Network's stand was that against a band playing too many tunes closely identified with that band. They demanded that current popular numbers be inserted, that not over a couple of band specials be included in any one broadcast. Network also felt that Barnet, as has been the case of several other bands, was plugging too heavily numbers being published by the leader's publishing firm.

Witte carry-on with trumpet and guitar respectively.

The torrid jam session staged by Snub Mosely and crew on *Mindoro* during their current USO tour has scamped the Beat office with letters of appreciation from the 96th Infantry, "Deadeye" division.

Captain John Bitter, former conductor of the Miami symphony orchestra gained the distinction of being the first American to lead the famous Berlin Philharmonic over AFN-Berlin. It was also the first time that the German orchestra, before the war considered on a par with such outstanding orchestras as the London Philharmonic and the New York Philharmonic, had appeared before an American microphone. One of the selections that was played under Captain Bitter's baton was Samuel Barber's *Adagio For Strings*. Barber is a corporal in the U. S. army, and composed this classic in 1938.

Under their pre-combat title, *Melody Makers*, the members of the volunteer dance band entertained 97th Infantry Division audiences from Camp Swift, Texas to LaHavre, France. The combination was broken up during the 97th Infantry's combat in Europe, but have now regrouped in Service Company of the 387th Regiment.

Led by S/Sgt. Jack T. McCartney, who once played the drums for both Henry King and George Olsen, the Melody Makers line-up is as follows: T/3 Charles Weber, formerly with Bunny Berrigan, sax; S/Sgt. Raymond Glauson, ex-Jan Savitt man, guitar; Pfc. Donald R. Jones, piano; Cpl. Tom Harkness, sax; Cpl. Ben Fox, sax; Pfc. Ashley Buguslaw and Pfc. W. Z. Taubenson, recently with Carl Ravazza, on brass. Several others complete the outfit.

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Wilbert Baranco Launches Star Unit

Hollywood—Wilbert Baranco and several members of what was formerly the St. Mary's Pre-Flight service band, launched a new outfit here with a "showcase" date for Black & White records with one of the most impressive all-star lineups ever put on the same label. Sidemen contributed their services at scale in order to give the ex-GI's a good start in civilian competition.

Virtually every man in the group had held spot with top-name sepien outfits. The line-up had: Howard McGhee, Snookie Young, Karl George, Dizzy Gillespie, trumpets; Ralph Bledsoe, George Washington, Henry Coker, Vic Dickenson, tenors; Willie Smith, Freddie Simon, Marvin Johnson, Lucky Thompson, Gene Porter, saxes; Charlie Mingus, bass; Buddy Harper, guitar; Earl Watkins, drums. Baranco played piano, did the arrangements, directed and supplied vocal on one side. Dizzy, incidentally, took no solos on the date.

Japs Rescue Sharon Rogers

Chicago—Sharon Rogers and her all-girl orchestra and USO troupe (which has drawn considerable comment from GI's overseas) almost didn't leave Japan—but not because the soldiers wouldn't let them.

As it happened, Sharon and her troupe had already taken off for Yohohama to board an American-bound ship when their

WHERE IS

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transport plane developed trouble and crashed into the ocean. Japanese fishermen played hero roles to rescue the entire troupe. Most of the girls were bruised, and one—drummer Greta Jean Bogan of Chicago—suffered a leg fracture.

Miss Rogers, a pretty Chicago girl (her picture was on page one of *Down Beat* last issue) had just finished, and quite successfully, a six month USO tour of the Pacific area.

Send Birthday Greetings to:

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Feb. 19—Stan Kenton, Frank Howard
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These People Figured In Recent News of Music World



(1) "I've got your hat and you don't have to hurry," says Georgia Gibbs to her friend S2/c Saul Hur, USS Jupiter, who has dropped in back stage to wish the looker good luck in her first N. Y. theater appearance. Georgia occupies one arm of that big chair while Saul rests on the other with all that room in the middle going to waste. Now if I were he—

(2) Adele Girard arrived just in the nick of time to save her husband, Joe Marsala, from the clutches of siren Kitty Kallen. Don't know why Kitty chose a rose to tempt Marsa Marsala unless she suddenly thought she was the Carmen type. Adele of course picked a choice bit of hardware to clunk the other woman—Joe's clarinet! The triangle were all working Low's State, N. Y.

(3) That gal doing a good job on that delicious looking cake looks veddy famil'. Yeah, it's that Kallen Kitty again! This gal really sets around. How the song "Sweet and Low" got down to the Commodore hotel to help Hal McIntyre and his boys cut that cake, doing four-a-day herself at Loews is beyond us. Kitty probably got that second wind when she heard it was coconut. Frankie Lester likes the frosting best. McIntyre is trying to get in there—after all it's his "welcome home" party.

(4) It's a happy reunion for (left to right) Dean Hudson, Kenny Sargent and Pat Davis at Memphis' Claridge Hotel. Do the boys expect something like a rabbit or *One O'Clock Jump* to come out of that sax without so much as a blow?

(5) Lots of gal! Dean Hudson's singer Frances Colwell all done up in taffety giving the crowd its money's worth.

(6) Alvino Rey with his re-organized outfit which includes 6 trumpets and 4 trombones looks as if he is surrounded but good. A lot of course will stick to his guitar.

February 11, 1946

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